

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

# VUEWEEKLY

NO. 612 / JULY 12 - JULY 18, 2007  
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FREE



## HOT PANDA

LOCAL QUARTET FULL OF HOT LOVIN' AND HOT AIR  
[MARY CHRISTA O'KEEFE / 35]

NEWS: KHZ / 15

ARTS: CANDY MOUNTAIN / 23

MUSIC: BRADLEY / 41

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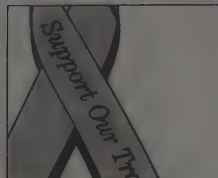
## ON THE COVER



### HOT PANDA / 35

"Boys always say I'm an 'interesting' drummer and I don't mean to be insulting, but you're really good for a girl." But yes, in spite of the fact that I have a vagina, I can really lay down." —Maghan Campbell, drummer/girl

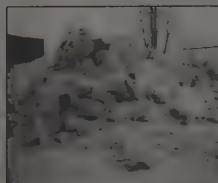
## NEWS



### YELLOW RIBBONS / 6

"When we first heard that Councillor Nickel was bringing a motion before city Council to have [yellow ribbon decals applied] to all city vehicles we were appalled. We think that it is absolutely inappropriate." —Doug Meggison, Edmonton Coalition Against War and Racism

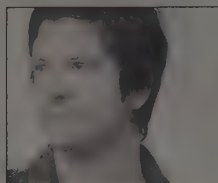
## ARTS



### CARRY MOUNTAIN / 23

"We get a lot of snow in Montreal. These trucks clear snow and dump it in vacant lots, so there's these crazy, dirty snowbanks everywhere. I started to see in them mountains; they reminded me of the Alps. I was thinking about 'moving mountains.'" —Catherine Bodmer, artist

## MUSIC



### BRADLEY / 41

"I've done enough stuff now for enough people that I don't have to go and pursue anything anymore. People see me play in different places and call me and ask me to do their shows." —Bradley, musician and popular dude



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# They always get their man

ROSS MOROZ / [ross@vancouverweekly.com](mailto:ross@vancouverweekly.com)

Investigators have confirmed that Dennis Cheeseman and Shawn Hennessey, the brothers-in-law charged this week with four counts each of first degree murder in the deaths of four RCMP constables on a farm near Mayenthorpe in March of 2005, did not fire the bullets that killed the Constable Anthony Gordon, Constable Leo Johnston, Constable Brock Myrol and Constable Peter Schiemann. Nor were they present—or, in all likelihood, even remotely nearby—when James Roszko shot the officers and himself dead at his farm on the morning of Mar 3.

The case against the two 20-somethings is based primarily upon phone records showing several calls placed from Roszko's cell phone to the Barrehead tire shop where Hennessey worked, as well as so-far unproven allegations that Hennessey had been selling marijuana he obtained from Roszko, a charge he denies. Presumably the police are in possession of more substantial evidence, as a couple of phone calls and a vague suggestion of a drug connection seems like a pretty flimsy pretense for a quadruple first-degree murder charge, but no matter what investigators might have on Cheeseman and Hennessey, everyone agrees that neither had anything to do with the actual murdering.

The charges are the result of a two-year, \$2 million investigation by as many as 200 officers, which is a lot of time, money and man-hours wasted if no arrests result. The senseless killing of four young, brave, well-liked Mounties is shocking, angering and galvanizing to both the membership of the RCMP and the public at large, and the pressure on the force to make headway in the case, both internal and external, has likely been overwhelming.

Hennessey and Cheeseman certainly had contact with Roszko leading up to the massacre. They may have been his friends (though the vehemently deny this) and were probably involved at some level in participating in at least some kind of illegal activity with the killer. They may well deserve to be charged with crimes in light of their involvement. But unless they killed the Mounties (which they didn't) or knowingly helped Roszko orchestrate the killing of the Mounties (which seems dubious at best), branding these two young men as cop killers and charging them each with four counts of the most serious of offenses can't help but feel less like justice and more like the meting out of grossly misplaced vengeance. Hopefully the RCMP has evidence disputing this analysis, but if they do, no one but them has seen it so far. ♥



ALL NOT 1

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## MAIL LETTERS

### BIG DRUG COMPANIES ARE THE ONES STRUGGLING WITH REEFER MADNESS

When I read the recent health column about Grant Krieger ("MS sufferers are still enduring reefer madness," *Well Well Well*, June 28 - July 4) I was thankful not to see the reefer madness nonsense that is still being published all too often.

Sadly our government refuses to follow their own expert drug studies.

I believe as many do that you hit the nail on the head with pharmaceutical companies. If quality clean cannabis was easily available to the estimated one million people that can benefit from it, pharmaceutical companies know full well they would take a hit in profits. The decline in profits would continue as people would find out cannabis worked better and did not have the nasty side effects.

I was damaged by pharmaceutical drug side effects—they almost killed me. I am now disabled and have to live on a government pension. I have consumed cannabis for over 30 years and in that time I was always employed, paid taxes and contributed to society. A few years of pharmaceutical drugs and I now have to live off the tax payer.

### BAD SONGWRITER'S EGO BRUISED

Regarding your review of my album ("Sirens, *Look Up*," *New Sounds*, June 21 - June 27), that you dislike the song-writing is neither here nor there. I dislike lots of things.

Certainly you didn't actually listen to the songs. Out of 11 on the CD, only four are, in your words, "blah blah blah broken heart blah blah." That leaves seven songs that are about positive things. No surprises that I'm aware of. Thank God at least I can sing and that you're not deaf.

CONNIE HOWARD, STONIS

### DIETICIAN'S EGO BRUISED

As a dietitian and nutrition columnist, childhood nutrition is a subject that I have often covered. I am flattered that, in her recent column ("Trust us, we're experts," *Well Well Well*, Jul 5 - Jul 11), Connie Howard found the studies I referenced in my column to be useful in making her point about kids' diets. But I must ask, did she research any studies on her own or simply rely on my writing? I ask this as it appears that she is misinformed about the origins of arthritis in young adults when she links it to diet. The inflammatory process I refer to is associated with the origins of artery disease and in this age group is not the same type of inflammation associated with joints.

I must also take exception to her attack on my philosophy of promoting healthy eating in children. "The biggest surprise in all this, though, was a comment by dietician and *National Post* columnist Rosie Schwartz, who said that none of this means we should ban these foods from kids' diets. Really. Rosie? I wonder if she'd still be saying that if one of her children developed diabetes or arthritis by age 20. I wish more than anything, now, that I'd been more of a stickler about full-meal-deal chicken fingers regularly going into little bodies."

As a parent and an expert in the field, I, unlike Connie Howard, have no regrets about the process I used in teaching my kids about food. My daughters, who are now adults with amazing healthy eating and lifestyle habits and a passion for wonderful food, were at a much higher risk for diabetes and obesity due to family history. But I knew, as a parent, that banishing certain foods would simply turn them into forbidden fruits, making them even more appealing. And teaching them to navigate the potential nutritional perils of the outside world, I felt, was part of my parental responsibility. After all, kids do grow up and venture forth outside their own kitchens.

Instead of banishing foods, we provided healthy options, putting the focus on what should be eaten—not what should be banned. As parents, we were

CONTINUES ON PAGE 9

# Edmonton decides to tie a yellow ribbon 'round the ole ambulance

## CITY ADDS 'SUPPORT OUR TROOPS' DECALS TO ITS VEHICLES

CHRIS SALTZ / saltz@vancouver.com

Sixty-six. The average Canadian will probably think of Montreal-born hockey legend Mario Lemieux before realizing that super Mario shares the back of his jersey with the current death-toll of Canadian soldiers in Afghanistan since 2002.

Public opinion on the topic is complicated—it seems as if finding a Canadian who does not feel empathy towards troops stationed overseas would be as difficult as finding one who actually supports the mission in Afghanistan—and now Edmonton's municipal government is wading into the contentious debate.

The City of Edmonton has decided to place magnetic yellow "Support Our Troops" ribbons on city vehicles like fire trucks, ambulances and service vehicles. The move is part of a growing campaign amongst Canadian cities to place the decals on municipally owned vehicles.

The ribbons have been controversial in Toronto, where Mayor David Miller wishes to have the decals (which were added to approximately 170 fire trucks and 175 ambulances over a year ago) removed in September. Despite suspicions that public complaints claiming the decals indicate support for the controversial war are responsible for the ribbons' removal, the Mayor counters that the decals were only originally intended to stay on the vehicles for a year. Some councillors in Toronto are trying to keep the decals on vehicles come September.

**IN EDMONTON, THE DECISION** to place the yellow ribbons on city vehicles has had strong support from Ward 5 Councillor Mike Nickel. The plan has met with strong opposition from anti-war groups like the Edmonton Coalition Against War and Racism (ECAWAR).

"When we first heard that Councillor Nickel was bringing a motion before city Council to have this done to all city vehicles we were appalled," said ECAWAR spokesperson Doug Meggison. "We think that it is absolutely inappropriate."

Councillor Nickel says he can't understand what all the fuss is over. "We are a military town," he said. "We show support for our neighbours, families and the troops."

The Councillor noted that Canada has troops placed all over the planet, not just in Afghanistan. "If you are against the war in Afghanistan bringing that to the federal ballot box," he added.

## NEWS MUNICIPAL

Another opponent of the yellow ribbon campaign is local peace activist Patricia Hartnagel. Hartnagel sent an email to Councillor Nickel and had it forwarded to the Mayor

"The ribbons and slogan are not support for or against Canada's role in Afghanistan," the Councillor assured, "but rather show support for the men and women of Canada's Armed Forces." He also commented in his reply that he believes the city should take an active role supporting soldiers abroad and their families here at home.

**WITH ALL THE DEBATE** regarding whether the ribbons are necessary or even appropriate, it is interesting to note that the tradition of the yellow ribbon began as vaguely and as contentiously as the issue at hand.

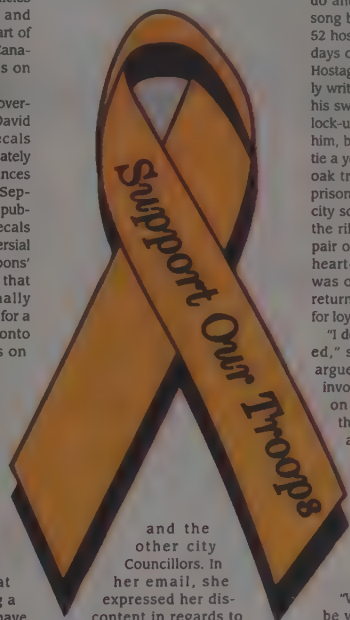
The tradition of the yellow ribbon grew out of an American song called "Tie a Yellow Ribbon 'Round the Ole Oak Tree" performed by Tony Orlando and Dawn in 1973. In 1981 the song became a heroic theme when 52 hostages were released after 444 days of captivity during the Iranian Hostage Crisis. The song was actually written about a prisoner who told his sweetheart that while he was in lock-up she did not have to wait for him, but if she chose to, she should tie a yellow ribbon around the single oak tree in the city square. As the prisoner's bus home passed by the city square, he was relieved to see the ribbon tied around the tree. A pair of song writers got hold of the heart-wrenching story, and what was originally about a prisoner's return home was soon an anthem for loyalty.

"I don't see why it's so complicated," said Councillor Nickel. He argued municipalities should not involve themselves with opinions on the Afghan campaign, and that opposing interest groups are active within the wrong level of government. "They're projecting another agenda for this, but that needs to be debated on the federal level."

Doug Meggison made ECAWAR's position on the mission in Afghanistan clear. "We think that the troops should be withdrawn immediately," he insisted. "But as far as the yellow ribbon campaign goes, we think that it will fade away, such as the mission in Afghanistan itself."

and the other city Councillors. In her email, she expressed her discontent in regards to the yellow ribbons being placed on city vehicles.

Councillor Nickel replied to Hartnagel's email with one of his own.



# Future uncertain for another inner-city venue

BRYAN BIRTLES / bryan@vancouver.com

With the recent closure of venerable music-centric bars like the Urban Lounge and the Sidetrack, not to mention the disappearance of Little Italy-area allages venue the Studio, the impending loss of east downtown live music club kHz comes as another major blow to an Edmonton music scene known for its high quality of talent, but becoming increasingly known for its lack of space to see such talent.

Though there is still some question as to whether it will shut down

## NEWS DOWNTOWN

for good or not, there will definitely be some changes at kHz, resulting in less shows being held there.

"kHz started as an idea and nothing more," explained owner and operator Cameron Sound. "The space was made available to me by Rob Clark, the owner of Treehouse Records [which is situated upstairs from kHz]. Rob wanted it to be a recording studio but I didn't have the money to revamp the whole building so I said 'why don't we just turn it into a club type space?'"

kHz first opened in November of 2006 on 97th Street just north of 102A Avenue in a basement space that previously housed the Shark-tank, an all-ages punk club known for its rowdy clientele. What Sound hoped to do with the space was to create an atmosphere that was welcoming to all genres of music, but that didn't include the headaches that can come along with owning a bar.

"The intent was just to open the floodgates to Edmonton's promoters and bands and say if you're sick and tired of trying to deal with bars and halls, deal with me—I'm kind of like a hall and a bar but neither," he said. "The focus was more on the individual—I'll talk to you like a human being, I'm not going to talk to you like a big bar owner."

**PROBLEMS BEGAN TO** creep up, however, and Sound's utopian vision of scene members working together didn't come to pass. After some incidents of showgoers crawling on the roof and spray painting the neighbouring Church of Scientology as well as breaking bottles in the alley behind the building, a member of the

church lodged a complaint with the city, leading to legal problems for the club and its probable closure.

"The problem is that people still think kHz is the Sharktank and it's not," Sound said. "The crawling on the roof thing is what got the Church of Scientology on me. Most of the Scientologists that I've talked to are really decent people but there's someone over there—and I'm not going to name names—that really has it out for us. I've been trying to open up a dialogue with this church because they're our next-door neighbour and any neighbour would complain under these circumstances."

Ryan Rathjen is promotions manager for Dead Fish Krew Productions, a local promoter that used the space often and owns kHz's PA system, and he thinks the loss of the space will not only affect the Edmonton music scene scene adversely but will also have negative effects on the inner city neighbourhood in which it is located.

"It's a blow to the scene when a place is just starting to get going and people have an opportunity to do stuff there as a cheaper, smaller place to rent—it sucks because Edmonton needs more places like that," said Rathjen. "If anything, that area of town needs something like [kHz] that's positive. Sure, kids were getting on the roof, but I don't know if that's worse than people killing each other or having drug deals in the back alley. I think it'd be better to have a bit of a mess than have crime."

**FOR NOW THE VENUE'S** future remains uncertain

"Until this legal stuff gets sorted out, I've had to stop taking bookings from the public," explained Sound. "I'm booked up until mid-August and I'm going to do my best to make sure those shows happen."

Ultimately, Sound says he'd like to open up a new space. But he said there seem to be a multitude of different forces keeping new venues from flourishing in Edmonton.

"I just see people working against each other rather than working together. I've been warned by bar owners about competition with kHz and sort of 'be careful if you start drawing too many people, something might happen.' I mean, is Edmonton that dog eat dog?" he wondered. "There's definitely no one problem in terms of why there's no venues in Edmonton. We're all to blame."

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## Body Art and Your Liver

By Melissa Johnson

Thinking about getting a tattoo or body piercing? Learning a little about liver health beforehand can help you avoid exposure to potentially life-threatening liver diseases that can result from cross-contamination during such procedures.

Like HIV, both hepatitis B and C can be spread by direct contact with the blood of an infected person. Hepatitis B can be prevented by vaccine, but there is no vaccine for hepatitis C. Because piercing and tattoo equipment/inks come into contact with blood, and since there's no way to know whether the person ahead of you was infected, it is crucial to ensure your tattoo/piercing artist takes the proper infection control precautions between clients.

To make sure your body art is the only thing you walk away with, here are a few simple steps you can take:

Ask your tattoo/piercing artist about his/her knowledge of hepatitis and HIV transmission risks. Ensure your artist wears latex gloves, works on a covered surface, and uses single-use needles and fresh tattoo ink every time. Make sure the studio is clean. Ask whether the tattoo/piercing studio uses an autoclave machine and whether it is regularly serviced (only an autoclave will kill the virus that causes hepatitis so it's important to ensure your artist uses one every time).

Body art shouldn't be a life or death decision - take the time to ensure that your tattoo or piercing is the only permanent 'mark' your artist leaves on your body.



## Choosing body art shouldn't be a life or death decision.

Tattoos and body piercing can put you at risk for contracting hepatitis C or hepatitis B. Both are serious liver diseases that can be spread through improperly sterilized tattooing or piercing equipment or through contaminated inks.

To find out how you can protect yourself, talk to your doctor or public health nurse.

Please live responsibly.



For more information on liver health, please call (780) 444-1547 or visit [www.liver.ca](http://www.liver.ca)



Winners at the 2nd Annual Stroll for Liver From left to right: Alisa Bhimraj, Blayse Dextraze, Barb Erickson, Elizabeth Lane, Timothy Yeung & Sean Cormican

## 2nd Annual Stroll for Liver

What an amazing day Saturday June 2nd turned out to be. We had a beautiful warm and sunny day; a wonderful group of dedicated Strollers came out to Emily Murphy Park in support of the Canadian Liver Foundation and we raised a whopping \$18,000.

This is the 2nd annual Stroll for Liver, so to give you an idea of just how great Edmontonians really are: Participation was up by over 300%. Fundraising was up by over 300%. The average raised by each participant around \$290.

We had a number of great prizes:

- Top Fundraising, winner of a Sony RDVD — Timothy
- Yeung raising over \$6,400
- Early bird-winner of an Apple Nano — Elizabeth Lane
- Winner of a Kodak EasyShare Digital Camera/Printer — Blayse Dextraze

- Winner of a Westin Hotel 2 night stay with brunch — Blayse Dextraze
- Winner of a Total Luxury Spa package from the College — Barb Erickson
- Honourable mentions:
- Winner of a Global sleeping bag — Alisa Bhimraj
- Winner of a Global t-shirt — Sean Cormican

It is also with great honour that we thank Lynda Steele from Global Television for once again being our honorary chair and for putting together an amazing team of Global women.

For more information on the Stroll for Liver, check out the newsletter, ambassador bio and more at [http://www.liver.ca/CLF\\_Locations/Alberta\\_and\\_NWT\\_-\\_special\\_events.aspx](http://www.liver.ca/CLF_Locations/Alberta_and_NWT_-_special_events.aspx)

Canadian Liver Foundation  
**STROLL FOR LIVER**



**VUEWEEKLY**

**Pita Pit**

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### COMMUNITY PARTNERS WANTED!

We are looking for businesses who are interested in becoming one of our community partners. Opportunities exist for event sponsorships, educational partners, program supporters and much more.

Please call Carmen Boyko at 780-444-1547 for more information or to set up a meeting to discuss your ideas and the options available.



## Playgroup

The families of children with biliary atresia have put together a playgroup, a time for parents to come together giving each other support and a chance to share experiences, while the children play together in a safe environment. This group is open to all families with children suffering from any form of liver disease or how have had a liver transplant.

If you or someone you know would be interested in joining this group, please call Melissa at the Canadian Liver Foundation at

444-1547. To support this group with a donation, please call Carmen at the same number.

Biliary atresia is a childhood liver disease, affecting several families at the Stollery Children's Hospital. The cause of biliary atresia is unknown, and it is not contagious. The disease begins in early infancy, causing damage to the liver due to the destruction of ducts which carry bile from the liver to the small intestine.

For more information on all liver diseases, please visit [www.liver.ca](http://www.liver.ca)

## Edmonton Chapter Ambassador

Meet Adesh Bhimraj, Ambassador for the Edmonton Chapter of the Canadian Liver Foundation's Stroll for Liver.

Adesh will be 2 years old in July. When Adesh was born he seemed like a healthy baby, but when they noticed his eyes, they were always yellow. They also noticed that his urine was dark and his belly enlarged. Adesh was diagnosed with a rare condition, Biliary Atresia, in which the bile duct outside the liver is blocked.



The bile duct carries bile from the liver to the small intestine. Bile is produced by the liver and stored in the gall bladder. It flows through the bile duct to the small intestine, where it aids in digesting and absorbing dietary fats and fat-soluble vitamins. Blockage or damage to the bile duct means bile is trapped inside the liver, accumulating and causing damage to the organ.

With this diagnosis, doctors told his mother he would need a liver transplant. "When I heard that, it was like, everything just fell apart," says Nanda, Adesh's mom. At the age of seven months, Adesh had his first liver transplant. "His old liver was so swollen it was bigger than his head," said Nanda. Unfortunately, it failed and less than a

week later, he was fortunate enough to receive a second transplant. Now, after nine surgeries to correct his condition and related problems, Adesh is doing very well.

Nanada shared that Adesh's brother, (name) is eight years older but the two boys are best friend. When Adesh was in the hospital, nobody could make him laugh but his big brother, he would come through the door and Adesh would smile and start to laugh.

"There are so many kids out there that have got a liver disease, and there is not a cure for them. So we hope that by doing this, people know what to look for and other families won't have to go through what we went through."

## The Hepatitis C Experience . . .

In the world of liver health, I believe I am both the best and worst case scenario. I became very sick with a virus, where my only chance of recovery would be a liver transplant. My health deteriorated, and the options were limited. Over time, I learned more about the liver than I ever thought I would. I knew that my liver could no longer perform the hundreds of functions it performs every day to keep us energized and healthy.

In 1978 I was involved in an accident and my spleen was removed during surgery that required a blood transfusion. In 1995 I was told that I had hepatitis C. I didn't really feel sick and I found out that I had gotten the infection purely by chance, during a routine blood test. I didn't

know anything about hepatitis C, so I continued my life as usual - I didn't make any changes. One year later, I became very sick but I didn't attribute the vague warning signs to this disease. I soon became so sick and fatigued that I could no longer work, and it wasn't until then that I began to learn about liver health. I now know that hepatitis C is caused by a virus that attacks the liver, a resilient and forgiving organ that can regenerate after it's been damaged, to a certain degree. Unfortunately, by this time my liver had already been damaged beyond the point of repair.

I was in the emergency ward waiting to be admitted due to another bout of encephalopathy, when I found out that a potential liver had

become available. I made a promise to honor my donor every day by living a good life

Hepatitis C has now spread to my new liver. This was not a complete surprise as I'd been warned that this could happen. Now I am able to choose to live my life in a way that keeps my new liver as healthy as possible. Diet and exercise are the most important lifestyle choices for me to make that help ensure liver health.

I am a very lucky man

The hepatitis C virus isn't always a fatal infection when diagnosed, and treated or managed in a timely manner. Hepatitis can affect anyone

- Brian

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EDMONTON CHAPTER

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Northern Alberta Chapter  
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## COMMENT DYER STRAIGHT

gwynne@vueweekly.com

Israeli historian Benny Morris is famous in his country for reopening the forgotten history of the expulsion of the Palestinians during the 1948 "war of independence" and deconstructing the Israeli myth that they freely chose to abandon their homes. By five years ago, however, he had lost faith in a lasting peace between Israelis and Palestinians and was openly saying that everybody would have been better off in the long run if one side or the other had won a decisive victory in 1948.

If Israel had conquered all of Palestine and expelled all the Palestinians in 1948, Morris wrote, "today's Middle East would be a healthier, less violent place, with a Jewish state between Jordan and the Mediterranean and a Palestinian Arab state in Transjordan. Alternatively, Arab success in the 1948 war, with the Jews driven into the sea, would have obtained the same, historically calming result. Perhaps it was the very indecisiveness of the geographical and demographic outcome of 1948 that underlies the persisting tragedy of Palestine."

Well, of course, but most outcomes are indecisive like many, know-edgible people in the Middle East. Morris's mood was strikingly pessimistic even before the US invasion of Iraq, but five years later the mood is darker still. Beyond forecasts of civil war in Iraq, however, there has been little effort to discern what the Middle East will actually look like after the US troops go home.

There is already a civil war in Iraq, and it might even get worse for a time after American troops leave, but these things always spatter out in the end. There will still be an Iraqi state, plus or minus Kurdistan, and regardless of whether or not the central government in Baghdad exercises real control over the Sunni-majority areas between Baghdad, Mosul and the Syrian border.

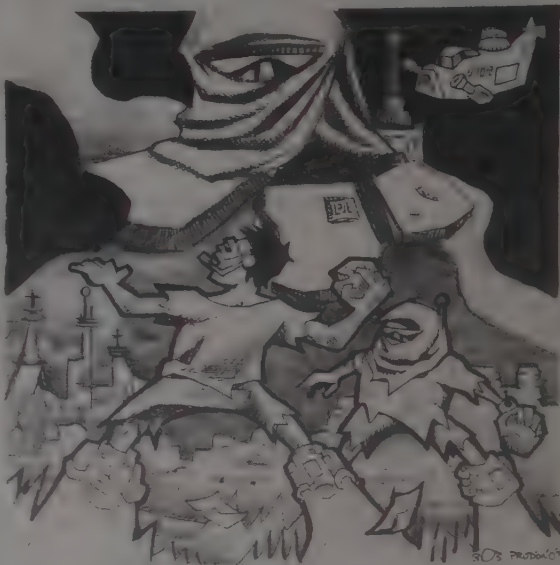
The Sunni Arab parts of Iraq have been turned into a training ground for Islamist extremists from all parts of the Arab world by the American invasion

Once the American troops are gone, however, the action will soon move elsewhere, for the US defeat in Iraq has dramatically raised the prestige of Islamist revolutionaries throughout the Arab world and beyond.

It's not possible to predict which Arab states will fall under Islamist control, and they certainly aren't all going to: the pipe-dream of a world-spanning Islamic empire remains precisely that. But it will be astonishing if one or more of the existing Arab regimes does not fall to an Islamist revolution in the next

two decades of its existence, Israel was a state under siege. For the past 40 years, since the conquests of 1967, it has had the luxury of debating with itself how much of those conquered lands it should return to the Arabs in return for a permanent peace settlement. (The answer was always "all of them," but that was not an answer many Israelis would hear.)

Now the window is closing. Before long, some of the Arab states Israel needs to make peace with are likely to fall to Islamist regimes that have an



few years

**FOR THE CITIZENS OF THE** country or countries in question, that is potentially quite a big problem. But for people living outside the Middle East, it would probably make little difference.

Islamist-ruled states are not the same as bands of freelance fanatics. If they have oil to export they will go on exporting it, because no major oil producer can now do without the income that those exports provide; they need it to feed their people. And they would have little incentive to sponsor terrorist attacks outside the region, for they would have fixed addresses and interests to protect.

For Israel, however, the situation has changed fundamentally. For the first

ideological commitment to its destruction. (Hamas's capture of the Gaza Strip is a foretaste of what is to come.) Israelis trying to evade hard choices have long complained that they had "nobody to negotiate with." It is about to become true.

Israel faces another generation of confrontation and quite possibly of war, and the Palestinians face another generation of military occupation. Significant chunks of the Arab world face Islamist revolutions that would bring more poverty and a new kind of oppression. It is a mess, and it's too late to fix it. ▀

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears regularly in *Vue Weekly*.

## HEALTH WELL, WELL, WELL

gwynne@vueweekly.com

Between Michael Moore and Dr Brian Day—the incoming president of the Canadian Medical Association who is in favour of adding private, for-profit care options to our current system—I imagine Canadians will be having some interesting conversations around health care in the near future.

Critics have attacked *Sicko*, Moore's new film about health care in the US, for presenting an incomplete picture, claiming Moore has taken extreme and rare examples of the cracks in the American for-profit insurance system and minimized problems with public systems elsewhere.

The fact that nearly 50 million Americans are without medical coverage isn't the main point of the movie, but it is the one Moore's attackers are pouncing upon. Most of these 50 million could afford coverage, they say, or are eligible for low-income health programs, but don't bother to avail themselves. It has been estimated that only about eight million Americans are actually ineligible for coverage. Only eight million—no biggie.

Besides, average health insurance premiums for a family of four are higher than the annual gross income for a full-time minimum-wage worker in the US, which says more than a little about the strain a for-profit system puts on working families who do find ways to manage insurance premiums.

But *Sicko* isn't even about the uninsured, whether eight or 50 million. It's about those who want insurance but are denied due to a very long list of pre-existing conditions and those who are insured but are in the end denied medical procedures for thin reasons. And it's about the character of for-profit organizations determining our health care, about a society complacent enough to look the other way when its sick and vulnerable are denied care.

A for-profit system may provide the best care for those who can buy the best insurance, but it provides the worst possible care for those without financial means. We have wait times in Canada, true, but they exist mostly for non-critical services. Care for the critically ill in the emergency room, whether wealthy or not, is (in my experience) still timely.

And besides, don't we all understand—and teach our children—that waiting and prioritizing is part of sharing limited resources? The other option—that is, making fast and excellent service available to those who can pay—can create eternal wait times and some-

times permanent partings for others.

**BACK TO THE RESPONSIBLE**, privileged and insured Americans. More than half of Americans have medical debt problems—including those who had insurance when they became ill. They'll find a way to pay it off, right? Kind of like we all find ways to pay off our car debt?

Not exactly. Over half of personal bankruptcies in the US are caused by medical debt, and these are average people—40-year-olds with children, homeowners, middle or working class people, 75 per cent of whom had health insurance at the onset of their illnesses.

Besides not being very inclusive, the system that boasts more CT scanners and other high tech diagnostic and treatment options per capita than ours also has the highest price tag. Per capita health care costs in the States are double or more those in Canada, Germany, Britain, France, Sweden, Australia, New Zealand and others with universal health care systems. At 16 per cent of the GDP

*A for-profit system may provide the best care for those who can buy the best insurance, but it provides the worst possible care for those without financial means.*

and rising, the US has the most expensive system in the world, providing cutting-edge technology and the best care for the wealthiest—but little or nothing for the poor. The US ranks 44th in the world in infant mortality—a statistic that is, granted, skewed toward the poor, but the poor want their babies to live too. (And it's not only the babies of the poor that die—infant mortality among the wealthiest Americans is higher than among the poorest Canadians.)

The truth is simple: destroying public health care in Canada would create profits for some, top-notch services for the wealthy and very little for the rest of us. And it will drive already almost-unustainable health care spending higher yet.

If we are going to spend more, it would make sense to invest in proven and safe alternative approaches that actually prevent serious illness. Not at all good sense to those wanting to profit from illness, but good sense for our health and happiness. ▀

# IBEW

## 424

LOCAL 424

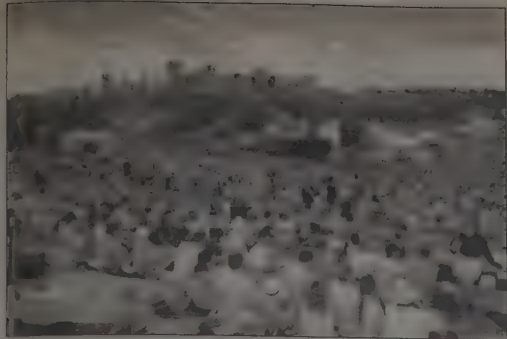
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## Let the sun shine in ARE EDMONTON'S SUMMER FESTIVALS STILL RELEVANT IN THE MYSPEACE AGE?

NIAL McKENNA / nial@vuuweekly.com

There's something supremely ironic about getting an invitation to an outdoor music festival on Facebook. After all, it's this kind of pseudo human interaction that these gatherings are trying to combat, but it was thanks to the omnipresent social networking site that I found myself attending North Country Fair, the first big event of Edmonton's touted "festival season" (read: summer) late last month.

North Country Fair is one of Canada's most enduring and beloved grassroots music festivals. Started by a group of so-called "hippies" in 1978, the Fair became legal after these "back-to-the-land" types decided to start charging money to help fund a private school for their kids.

Three decades later, many of the founders still organize it and are steadfast in continuing to hold it near the solstice, which makes it one of the earliest Canadian festivals of the summer.

There's no doubt winter's frigid grip makes any outdoor interaction a must this time of year. It was pure joy at North Country, where making friends with random passersby is not only acceptable, but encouraged.

With the rise of online social networking, personal music players and other tools of the private sphere, the need for physical human contact is more urgent than ever.

**ONE OF THE REASONS** the North Country Fair brethren continue to organize the festival, which included buying of six square kilometres of land for the purpose, is to give aspiring musicians sorely needed experience playing live. Edmonton resi-

## FESTIVALS

dents who've seen the death of several venues, including the prolific Sidetrack Café, know well that finding places for live music is becoming a challenge for both fan and artist.

"It's hard for a lot of bands to get that experience," North Country Fair's artistic director Carol Weatherall told me on the rain-soaked final day of the fair.

Even without music, the grassroots festival is a marvelous panacea to the continuing loss of public spaces. The squeezing of human populations into suburbanized, low-density cities designed around the automobile have slowly eroded urban diversity over decades. Add to this government spying on public gatherings, including the Alberta government, which recently hired a private investigator to monitor a group of citizens who banded together over concerns about a controversial power line project to pass near Red Deer.

Some people thought the creation of the Internet would actually bring back public spaces and free speech. But with companies like Google and Facebook selling our personal information to the highest bidder (check the Terms of Service on those sites), this has not been the case.

So it's little wonder that we flee to the forests, rivers and campsites for unobstructed, fancy-free human contact. For a few months, we can escape the icy clutches of both winter and the needless privatization of our lives.

Let's hope our summers stay like that. ♥

## LETTERS

CONTINUED FROM PAGE 4

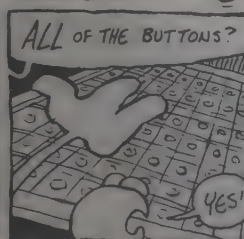
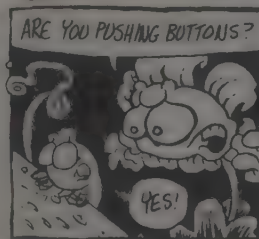
the gatekeepers of teaching our kids the pleasure of healthy eating. Every other loaf of bread was whole grain, sometimes to our daughters' displeasure. They now prefer whole grains. Skipping breakfast was not an option. Teaching them to cook and grow food was a positive way that helped us to avoid the "full-meal-deal chicken fingers" that seemed so

prevalent in Connie Howard's home.

ROSIE SCHWARTZ, REGISTERED DIETITIAN

Vue Weekly welcomes reader response, whether critical or complimentary. Send your opinion by mail [Vue Weekly, 10303 - 108th Street, Edmonton AB T5J 1L7], by fax (780.426.2889) or by e-mail (letters@vuuweekly.com). Preference is given to feedback about articles published in Vue Weekly. We reserve the right to edit for length and clarity.

# BOB The ANGRY FLOWER is in PANIC MODE!



## Steady Eddie lassoes votes at the Stampede

ROSS MOROZ / ross@vuuweekly.com

**A**fter narrowly dodging a pie to the face on the opening day of the Calgary Stampede, Alberta Premier Ed Stelmach spent the rest of his week in Cowtown tossing around government dough.

Stelmach made three big spending announcements in as many days

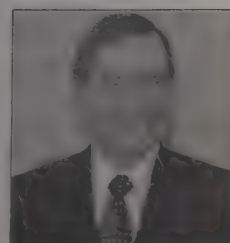
## PROVINCIAL

early this week in Calgary, worth a total of about \$280 million. The biggest chunk of cash—approximately \$260 million—went to the University of Calgary, where it will fund a new "Institute for Sustainable Energy, Environment and Economy" and create spaces for 1000 more students. Also announced was \$5 million towards Calgary's Meals on Wheels program and \$15 million to

upgrade Stampede Park, although the latter was money previously committed by former Premier Ralph Klein back in November.

**THE SPENDING SPREE** comes on the heels of a June poll showing Stelmach's Progressive Conservative government's popularity continuing to plummet, especially in the former Tory stronghold of Calgary, where support for the government has fallen to 34 per cent. The Tones are also reeling from the recent loss of Klein's Calgary-Elbow seat. Liberal Craig Cheffins won a Jun 12 byelection in the former Premier's riding, which had been held by the Conservatives for the last 36 years, leading to increasing speculation that the party is losing ground in the province's largest city.

Under questioning from reporters, Stelmach admitted the outpouring of



cash is at least partially relate to his party's falling popularity among Calgaryans. "I read the paper, watched the news," he said, while Calgary-Varsity MLA Harry Chase told the *Calgary Herald* he believes the Tones are in "panic mode" and accused the party of attempting "to buy their way back to popularity." ♥

**DISPATCH**  
RANDOM  
dispatch@vancouver.com

Early Tuesday morning, sunshine just managing to commando its way through the windowsill jungle of a dozen inherited houseplants, and I've just had a little contract negotiation with my body. My central demand: basic functionality. My body's requirement: spinach, and plenty of it. Go too long without making your nutritional payroll, and you end up with your Organ Steward in your office, chin out and fists on hips, saying "Me and the boys on the floor had a vote, see..."

Interesting that I should come up with a labor metaphor this morning, seeing as how this whole run began with me quitting my job. After a long autumn, longer winter and surprisingly brief spring of punching the clock in the fluorescent maze of the Fattening Pens, I shook

hands with The Man a couple of weeks ago and returned to freelance work, preferring the nail-biting, benefitless gignscamble to forty weekly hours of air conditioning, office banter and bottomless company coffee.

And while basic environmental unsuitability drove me from the office, my timing was decided by my friends' wedding.

From somewhere around early March to right about now, about half of the popular datastream is dedicated to wedding miscellanea. Beach weddings, mountain weddings, scuba weddings and wedding fads like this year's "Trash the Dress"—making the moneyburning ritual of Western weddings even more of a sacrificial potlatch of conspicuous wealth-destruction—jostle with menu, centerpiece, music, tableware and shower suggestions (read: advertisements). Advice columns flood with feud-fueled invitation dilemmas, "bridezilla" (ugh) horror stories and hand-flapping over how to handle

transsexual maids of honor. Elopement looks better with every flip of a page.

**MY FRIENDS, THOUGH**, figured out the real alternative: strip out nearly every wedding trapping that's ever annoyed, appalled or bored: fussy centerpieces; earnest, half-drunk, double-long speeches; dire little community halls festooned with futile bunting; hypocritical religious hooji-booji for the sake of stale tradition; hours-long photo sessions in "picturesque" locations overrun with other parties and other rented McLimos; the Macarena. What they were left with was the two things that matter: a meaningful, moving public declaration of intent and commitment, and a fucking wicked party.

Three or four of them, actually, each one an even more spectacular reunion and celebration than the last; my buddy's not the kind of guy who's going to take the mightiest party-passport our culture offers and waste it on a single night of

DJed demi-debauchery over rented linens, and his lady's not the kind of girl who'd demand or even accept that. So, from the yard-crowding coed "stag" that ended with a sunrise paddywagon (nobody got hauled off; it was all Good Cops) through the goosebump-inducing garden ceremony and the reception afterward in the Jabba's Palace ambience of Kasbar on Whyte, and on out past Bonnyville for a three-day camping music festival, it was all joy, all fun.

Oh, lord, the camping festival. People, this is the recipe for the party of a lifetime. A friend's half-section of farmland, a wicked stage supported by the crushed hulk of an old AMC Ambassador, a few porta-potties, a nonstop hotdog grill, an absolutely thirst-proof supply of kegs and a semi-viral invitation strategy that fills the land with two hundred of your international nearest and dearest. Add three awesome friendly bands, a trunkful of fireworks, a ten-foot bonfire meant to

suggest if not completely recreate Darth Vader's pyre at the end of Jedi and a bunch of dancing children. Mix well with mushrooms and serve.

Not everyone can make something like this happen, and almost nobody ought to try, but every couple developing a wedding should consider my friends' lesson on what's most important: friends, family, fun. Each floral arrangement unpurchased means maybe ten more cousins or friends make the cut, and you'll care about those people longer than anybody'll give a shit about how nice the flowers looked. Each limo unrented buys another keg; the scam-artist photographer rates and DJ fees together pay two awesome local bands. If the word "party" was ever anything other than an empty, ironic interjection to you and your mate, you owe it to yourselves to do the right thing.

Congratulations, Fish and Dara; you're an example to the world. May you party together forever. ♡

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Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organization they represent or of View Weekly.

## Putting the C back in CBC

IAN MORRISON / friends.ca

Knowlton Nash, the venerable former anchor of CBC's *The National*, recently wrote that CBC "is now confronting the biggest crisis it has ever faced" and that it is "under assault" from a variety of sources.

Considering what's on CBC Radio and TV today, these alarming statements ring absolutely true.

CBC English TV is airing more foreign shows during prime time than ever. As a consequence, it is becoming increasingly difficult to differentiate CBC English TV from its competitors in the private sector. Meanwhile, CBC Radio's pursuit of a younger audience is driving changes to its schedule that many listeners find objectionable.

Why is this happening? Nash cites several reasons. Chief among them are a hostile government and politicians of all stripes who are, at best, indifferent to CBC. Successive governments have starved our national broadcaster of the financial resources it needs to live up to its mandate to the citizens of Canada. This has forced CBC to chase advertising rather than informing and entertaining Canadians, and to centralize operations to the point where some call it a Toronto Broadcasting Corporation.

Every Prime Minister in recent memory has hobbled CBC's ability to serve Canadians effectively by continuing to fill its Board with political appointments and maintaining ~~the~~ <sup>the</sup> ~~function~~ <sup>function</sup> of CBC President as a Prime Ministerial prerogative.

According to Nash, part of the blame also lies with CBC management that does not understand the purpose of public broadcasting. In our view, it's worse than that. CBC's current president is a Jean Chrétien appointment with no previous broadcasting experience in programming, marketing or scheduling. As a result, popular TV programs have been

cancelled, fewer Canadian programs are being presented in prime time and the CBC has failed to produce programs locally to serve communities across the land. This despite the Broadcasting Act's instruction to "reflect Canada and its regions to national and regional audiences, while serving the special needs of those regions".

**NOTWITHSTANDING THESE** setbacks, the vast majority of us still have an enduring if muted affection for CBC and most Canadians tune in to the radio or television service weekly. But it's clear that reforms to CBC are needed. Ottawa must end patronage appointments to CBC's Board of Directors, and the reformed Board must have the power to hire and fire its President. We must then insist that the CBC reflect Canada and its regions to national and regional audiences, wean itself from dependence on television advertising and foreign programs and strengthen the presentation of Canadian stories in prime time. In return, the government should offer to increase CBC's budget progressively by annual increments of at least \$100 million over the next five years.

The ultimate question, then, is if the CBC is worth what it costs.

This rescue plan for CBC would cost Canadians only 15 cents a day by 2012. The alternative is to save the money, relax and succumb to the lure of the mostly American shows that private broadcasters offer in prime time.

As Knowlton Nash so eloquently states: "Culture defines a nation and a country that does not respect its own culture is a country that is for sale." ♥

Ian Morrison is spokesperson for Friends of Canadian Broadcasting, an independent, Canada-wide, non-partisan voluntary organization monitoring Canadian media.

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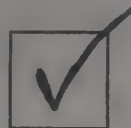
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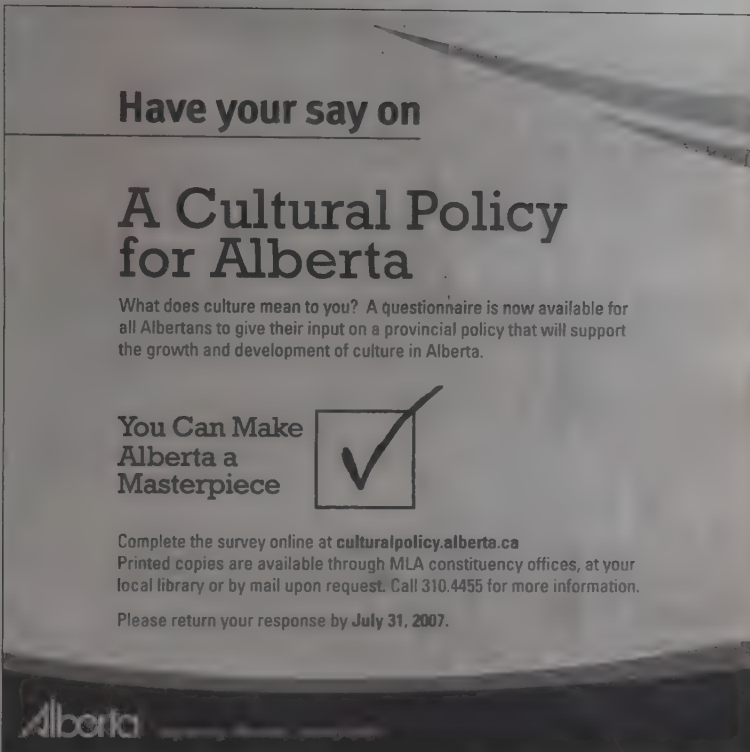
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## Wake up to the inland 'surf' experience

COLIN WISEMAN / colinw@vuweekly.com

The first time I went wakesurfing the premise seemed pretty simple: we were out on the ocean wakeboarding and thought it would be fun to try getting towed on a friend's yellowing, hand-me-down surfboard. Being towed through jellyfish and kelp and trying to make little turns across the barely visible wake of a 14-foot aluminum boat was good for a laugh, but it was a one-time event. The next day the focus shifted back to wakeboarding and waterskiing.

That was seven years ago; fast forward to summer 2007, and the popularity of wakesurfing is growing rapidly in places like Kelowna, BC, far from the ocean.

"Wakesurfing is catching on huge in Kelowna," says Sarah Johnson, head of RadGalz Wake School (radgalz.com), which offers wake surf lessons. "It's so easy to teach that anyone can learn: you don't need any background in board sports."

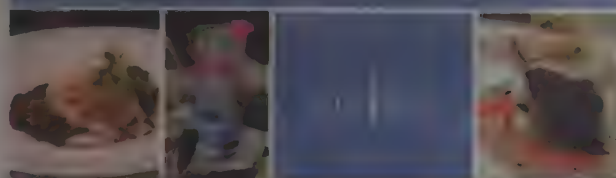
Wakesurfing hardly resembles the wakeboarding that takes place on beaches world-

### WAKE SURF | KELOWNA

wide; instead, it's a hybrid between surfing and wakeboarding. Like wakeboarding, the boat tows you to start with, but once you're up, you let the rope slack and rely on the momentum of the boat's wake. The sport even has its own specialized "surf boards" comprised of short, thin fiberglass decks adorned tip to tail with rubberized grip for strap-free surfing and one or two inch-long fins.

After meeting Johnson and RadGalz instructor Laura Struick at the Eldorado Hotel's dock on Lakeshore Drive, I found myself in a bright yellow boat with three young, tanned, blonde women. An eight-speaker stereo pumped dance music as we sped out to find some calm water in one of the many bays lining Okanagan Mountain Park. With the wind in my hair I felt like David

ENTRANCES TO THE CITY



# Biking for survival on the World's Most Dangerous Road

ROCHELLE PAULS / rochelle@vowweekly.com

Gathered in a semicircle atop an Andean mountain pass, we tried not to be bowled over by gale-force gusts of winds while passing around a plastic bottle filled with strong Bolivian alcohol. We each poured a little on the front tire of our mountain bikes and took a swig from the bottle in an attempt to placate Pachamama, the Andean "Mother Earth."

"Don't worry," said Alistair, our guide, "we'll take care of you. The bikes are difficult to replace."

Not a terribly comforting thought, especially considering that the road we were about to bike down had earned the moniker of the "world's most dangerous road" by the Inter-American Development Bank in 1995. At its worst, between 200 and 300 people are estimated to have died every year in accidents along this narrow strip of gravel that leaves La Paz, Bolivia and climbs to the pass of La Cumbre before dropping over 3600 metres to the town of Coroico in the country's tropical Yungas region.

Gravity Assisted Mountain Biking was the first company to run organized bike trips down the road. The tourism officials originally had a problem with Gravity marketing the trip as the **World's Most Dangerous Road**, thinking that it would drive away potential visitors. Apparently they didn't know a lot of mountain bikers.

**STANDING AT THE TOP** of the pass, I was painfully aware that I am not a mountain biker. In fact, I hadn't had a bike since I was twelve. Gravity's website states that the trip is suitable for confident beginners, but suddenly I wasn't feeling so confident.

The first part of the trip was reassuring. The road here is wide, paved

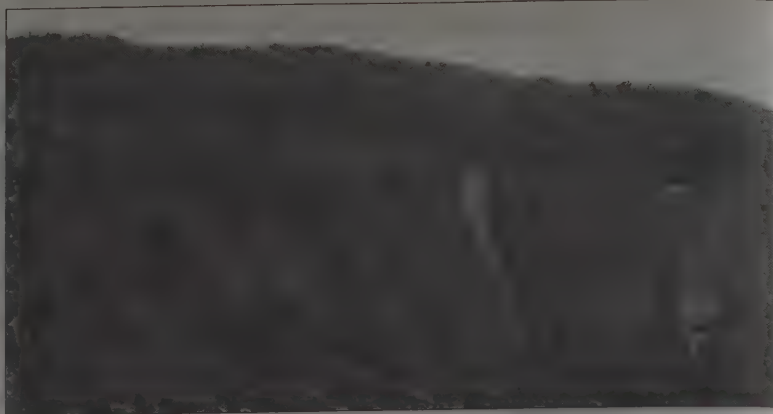
## RIDE | BOLIVIA

and offers sweeping views across snow-capped peaks and plunging valleys. It didn't take long before I let go of my death grip on the brakes and let gravity have its way with me. I started wondering why I was worried.

I remembered not long after when the pavement ended. The road became narrow and winding; the drop-offs started to look more ominous. When we stopped, Alistair reminded us to keep the bike between the edge and us. There are no guardrails, only crosses marking the sites of past tragedies. Bolivia's worst traffic accident occurred on this road in 1983 when a bus veered off into the canyon, killing more than 100 passengers.

One roadside monument commemorates not a traffic fatality, but a political one. In 1944, the ruling party at the time realized that they were likely to lose an upcoming election and, rather than take a chance, rounded up the leaders of the five opposing parties, shot them and dropped the bodies over the edge. A monument to the "Martyrs of Democracy" marks the spot. It's crooked from being hit by vehicles trying to avoid going over the edge. We peered cautiously over the side, but the ravine was filled with mist and none of us could see the bottom.

By lunchtime, the road had already dropped significantly in altitude and the frigid winds of La Cumbre had given way to pleasant sub-tropical humidity. We shed layers and passed beneath waterfalls cascading down the side of the cliff and over the road in several places, making it even more treacherous.



During a rest stop, Alistair warned us against over-confidence. He was looking right at me when he said it, but I missed the point anyway and a little later that took a corner a little too fast and found myself skidding horizontally across the road. I got back on my bike sheepishly, thanking God, Pachamama and whoever else was out there that I had bruised only my leg and my pride.

Others haven't been so lucky. Alistair pointed out where an Israeli girl was killed in a mountain bike accident with another company after complaining for the first part of the trip that her brakes weren't working properly. It was a sobering reminder that the road deserves respect, and I was deeply grateful that the guides rechecked all of our brakes while we were eating lunch. While there are now many companies in La Paz who

guide trips down the road, before hurtling downhill with them it's worth thinking about where they might be cutting corners in order to provide a cheaper trip.

**THE ROAD NEVER** disappoints. It twists and turns continuously through constantly changing scenery for its entire 70 kilometre length. In some portions it's barely three metres wide with 600 metre free falls over the edge. For a neophyte like myself it was thrilling, and not even the most jaded rider could be bored here.

The trip ends shortly before the town of Coroico at La Senda Verde animal refuge, where we were each handed a cold beer and a "World's Most Dangerous Road" t-shirt, proof of our accomplishment.

Now that there's a new road handling most of the traffic in the area,

the road is slightly less dangerous than it used to be, but it's still not tame by any means. For us, this road is an intriguing novelty, and it's easy to forget that for many it's their link to the rest of the world. While we travel it for the adrenaline rush and bragging rights, others do it out of necessity, and there isn't a family in the area that hasn't been touched by loss here. It's a sobering thought.

On the way back to La Paz, we gaped out the window at drop-offs we hadn't dared look at on the way down. Viewed from the window of the bus, the road seems more ominous especially since there are several places where wreckage can be seen down at the bottom. Leaving our lives in the hands of the driver, we basked in the afterglow of our collective adrenaline rush and an experience none of us will soon forget. ♥

## Quench the thirst, douse the burn

CHRISTOPHER THRALL / christopher@vowweekly.com

**S**weaty? Feeling thirsty? Gonna die? Dietitians of Canada are worried about our **fluid intake**. We produce heat when we exercise, and if the core body temperature climbs too high, we put ourselves at risk for heat stroke or even death. Sweating helps cool you, but the threat of dehydration still looms: you can lose up to two litres of sweat (four pounds) in just one hour, especially outside in the heat. Don't believe it? Weigh yourself before and after your workout.

Drinking to replace the loss of water weight is an important part of physical activity. Dropping as little as two per cent of your weight—three pounds for a 150 lb person—can affect your performance and your health.

For the amateur athlete, dropping the pop is a good start. Empty calories, artificial sweeteners and carbonation lead to fake feelings of fullness and bloating. That won't keep you on your feet for any length of time.

## SPORT | DEHYDRATION

Before turning to bottled water, orange juice or Powerade, surprise yourself with some chocolate milk. It contains the same nutrients as white milk, yet matches the sugar content of unsweetened orange juice. Made of 87 per cent water, flavoured milk replaces lost fluid and also has the carbs and proteins that sore muscles need to recover after strenuous exercise. Just one cup of chocolate milk contains 300 mg of calcium and 90 IU of vitamin D. Remember, though: this isn't the most refreshing beverage to dump on your head to cool off.

**ON THE OTHER HAND**, sports drinks like Powerade were specially designed to nourish hardcore athletes during intense physical activity. Beyond that, they are brightly coloured, brackish fluids with very high profit margins that were designed to separate fools from their

cash. Consider these drinks only if you sweat more than a litre per hour.

If you decide to pick up a sports drink, make sure you check the label first. Look for an uncarbonated drink that lists water as its first ingredient. It should contain 300 to 700 mg of sodium per litre to recapture the salt lost in your workout, although hardcore athletes or people who are prone to cramping may want more.

Sugar will improve the drink's flavour, keep blood glucose levels from dropping and help fuel active muscle groups—30 to 60 g of carbohydrates per hour of activity will help keep you from hitting the wall. To avoid upsetting your stomach and hurting your performance, try to keep the carbs under 80 g per litre. By the way, juice, pop and Red Bull are all way over 100 g per litre.

Try out a few drinks in training before you use one in competition. If you are concerned about choosing the right one, check in with a registered dietitian who specializes in sports nutrition. ♥

## WAKEBOARDING

CHRISTOPHER THRALL / christopher@vowweekly.com

Hasselhoff cruising in his *Baywatch* boat with a crew of hottie lifeguards, minus the pec implants and impeccable coif. We hadn't even gotten in the water yet and I already liked wakesurfing.

**JOHNSON GOT IN** the water first to give me the run down. "Basically, you just put your feet on the board and let the boat pull you up."

Sounds easy enough, right? After watching Johnson and Struik cut up the wake for several minutes it certainly looked easy; then it was my turn. Laura put the boat in gear and as soon as the rope tightened against the pull of the engine the board glued itself to my feet.

Being pulled across a lake holding onto a tow rope may not fit most people's images of surfing, but after testing the metre-long board's turning ability I felt confident enough to work up to the lip of the wake. The tow rope sagged as the wake took over, propelling me

through the water.

Needless to say, it wasn't exactly the same feeling as surfing in the ocean; a boat can't duplicate the power of a ground swell that has traveled 2000 kilometres to create the Pacific Coast waves, even if it has a V8 engine and Le Tigre blasting at full volume.

It was, however, a lot of fun carving turns without being strapped in to big rubbery bindings, and working the lip of a two-foot Mastercraft swell without having to paddle or swallow any salt water. After a few wipeouts trying to kick the tail out over the lip of the wake—something I can only dream of doing on a traditional surf board—the lesson was over and it was time to head in for the day.

Unlike the self improvement devices you see on late night infomercials—I still don't have six-minute abs—wakesurfing really is as easy as advertised. If you can't afford a trip to go surf the tropical waters of Costa Rica, it might just be worth paying a visit to Kelowna for a taste of an Okanagan surf experience all its own. ♥



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# Snow and dirt in one wild weekend

JEREMY DERKSEN / snowzone@vancouverweekly.com

Size is relative, the saying goes, but when it comes to mountain resorts, size is relative to

Whistler

There are lots of big things happening at the biggest mountain resort in western Canada. There's big, Olympic-size construction underway—on the Sea-to-Sky highway, in town and on the hill; there are big events, like the upcoming Crankworx bike fest (Jul 21 - 29); and, most importantly, there are the big lines, big aires and big terrain. Big, big, big. How big is it? So big that you can ski and bike it in the same day, and that was the experience I'd come for.

After checking into the Marriot Residence Inn at Whistler—with big, well-appointed rooms that featured a queen bed, kitchenette and fireplace—I decided to ski first. While the bike park is open 10 am - 8 pm during peak season, the glacier is only open 10 am - 3 pm, with the last lift up from the base at 1:45pm. (You can find exact times and details on activities, events and everything else Whistler at [whistlerblackcomb.ca](http://whistlerblackcomb.ca).)

IT WAS MID-JUNE, 20 C and I had my ski boots on. But the top of the mountain was obscured by cloud and underneath it snow was falling on cooler slopes. It took an hour to get there by two chairlifts, a bus and then a final lift. The conditions were what you'd expect for spring (wet and slushy) but being on a glacier there were no rocks, stumps or bare ground showing on the runs.

Whistler's legendary terrain was reduced in size—it was June after all—but there were few riders on the hill

## SKI & BIKE | WHISTLER

and what was there was more than enough for an alpine junkie to get a good fix. This included a halfpipe, a terrain park, a few cruisers and the Canadian Freestyle Team's training run, which I couldn't resist. The bumps were tight and technical, forcing me to be more disciplined than usual to stay in my line. I banged around in the moguls rediscovering my knees for a while and then headed for the ski out, which I had the luxury of enjoying all to myself.

After some fast, soul-replenishing schussing, I arrived to a photo finish at the chair feeling like a star as thronging sightseers snapped cameras at me. A Brazilian guy, ecstatic about the snow, scrambled uphill to pose with me before doing some snow angels. Coming down, I surveyed the construction of the new Peak to Peak Gondola. When finished in summer 2008—built for a cost of \$51 million—it will take skiers from Blackcomb to Whistler peak in 11 minutes and it will feature the world's longest unsupported span between towers at more than three kilometres. In other words, it's gonna be big.

DOWN AT THE WHISTLER base, meanwhile, bikers in the Boneyard Slopestyle Park launched massive aires off huge dirt ramps to applause from the Garibaldi Lift Company patio. There was big-time talent out there, and it was a little intimidating at first.

I grabbed my rental bike, a full-suspension Kona, and rode off the lift

onto a boggy trail, headed for the green run "EZ Does It." The run wasn't technically challenging, but I struggled starting out. Of course, it was all in my head; by the next run I'd conquered my initial wariness. I blasted through the top of the blue run "B-Line," my confidence returned.

On the next lift I started up a conversation with some locals, one of whom was an artist for the bike clothing line Idun. They took me on a tour, showing me sweet spots like "Crank It Up," a winding trail filled with tables and berms. Lower down, we dipped into "Heart of Darkness." I felt like a rider of the apocalypse as the trail narrowed and darkened under deep foliage, the bends tighter at each turn. Falling below the ridgeline, the shadowy trail seemed almost like the heart of some deep, mysterious jungle. But minutes later, we emerged safely into a sunny afternoon, atop the Kona Jump Farm.

AS I CRESTED THE RISE I witnessed a legend in motion as the proprietor of a custom-made wheelchair bike ripped down the lift. Local word is that he built his ride after suffering waist-down paralysis from a bad wipeout. But it hadn't tamed his riding at all; he was a maniac. Seeing him, I was reminded that this was a community that lived by the simple principle "ride hard or go home."

And I had ridden hard, but now it was time to head back for a soak in the Marriot's outdoor hot tub. No doubt, the biking had been the highlight, but combining snow and dirt into one big weekend adventure made my mountain experience seem bigger than life—just like Whistler. ♥





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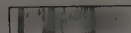
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KT SCOTT / ktsco@vancouverweekly.com

As I pulled alongside the curb on Lynx Street, I peered up into the massive face of Cascade Mountain. There was no mistaking it—I was in Banff. I took in a great lungful of fresh mountain air and sauntered over to *Melissa's Missteak Restaurant*.

While we enjoyed a brief mountain sojourn together, my father had suggested we dine at this local landmark. Considering its longstanding status as a social landmark in Banff, who was I to refuse? Melissa's Missteak is the only remaining portion of the original Homestead Hotel complex, which was built for temperance housing in 1913. Since then, thousands of locals and tourists have come here seeking sustenance, and I was caught up in the flow.

Bright flower baskets and boxes accented the restaurant's mock Tudor exterior. According to a nearby historical marker, the restaurant's Tudor-bethan style and rustic log interior were in keeping with the building's original design; a glance at the photo on the marker attested the same. The



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door's Swiss-looking cowbell announced our party's entrance and as we stepped inside, our eyes adjusting to the dim interior.

While walking into the dining room, I tipped my head back to take in the vaulted log ceiling. The brightly-coloured flags of alpine nations caught my attention and helped to lighten the dark interior. Cheerful windows ran the length of the restaurant's street-facing side and brought in additional light.

The host seated us at a large wood table and our server took our drink order. I ordered a hot chocolate (\$2) to ward off the slight mountain chill and it arrived quickly as we perused the menu. The traditional "Canadian" menu offered burgers, steaks, surf and turf and pizza. A Canadian mountain stew caught my father's attention, but he retained his manliness by choosing the beef stroganoff (\$17.95), while his friend ordered the chicken Cordon Bleu.

To satisfy my own mountainous appetite, I ordered the rainbow trout (\$18.95), which may well have been fished locally. My cousin selected a pepperoni pizza (\$5.50) from the children's menu for her daughter. She gratefully accepted our server's offer to bring out the pizza as soon as it was done.

Tourists from a variety of countries happily dined here, and I smiled as I overheard the hostess offer Melissa's menu in other languages. No doubt the translation is a necessity during Banff's busy summer months.

**A LOAF OF FRESH-FROM-THE-OVEN** bread arrived first. We cut ourselves slices, which melted in our mouths. The salad arrived shortly on the heels of the bread. Arriving in a communal bowl, this Caesar salad was evidently freshly prepared; I was impressed with

the quality of the Romaine lettuce. I have often been disappointed by salads that have been made with sub-par lettuce, dripping with heavy dressing in an attempt to distract diners from the decrepit produce. I had no complaints with Melissa's fare: crispy croutons, bacon bits made from actual bacon and a light coating of creamy dressing drizzled over the greens produced a fantastic Caesar salad.

This restaurant was clearly comfortable catering to kids: the child-sized pizza was ready as soon as the salad arrived. I was impressed with the quality of the tiny, deep-dish pizza. The crust was cooked just enough to retain chewiness and the cheese was perfectly browned on top.

After finishing the delicious Caesar salad, I was delighted to see that all of our entrées arrived simultaneously. My father's rich, meaty stroganoff featured the lovely taste of sherry shining through the cream flavours. The adequate chicken Cordon Bleu was covered in a Hollandaise sauce, garnished with paprika and chives, and served with green beans and a baked potato.

I was delighted by my own selection. Two large rainbow trout (with tails!) were accompanied by perfectly steamed broccoflower, green beans and a baked potato. The potato was accompanied by three stainless steel pots: one each of butter, sour cream and bacon bits. Simply poached with no sauces, my trout retained a perfect consistency all the way through. It was fabulous, and I relished every bite.

After we finished our meals, we relaxed and enjoyed some time together as a family. In an attempt to prolong this visit, I ordered the Key Lime Cheesecake (\$6.50) from "The End of It" section of the menu. Perfectly combining tart and sweet flavours, the cheesecake was deliciously fluffy and light.

Our total came to \$76.16, including tax and tip. With our tummies distended, we strolled some of Banff's touristy streets. Perhaps we would rustle up some of Banff's famous fudge? ♥



# Sai Woo, Say Me. Say it together: Cantonese

ELLA JAMESON / ella@vancouverweekly.com

When *Sai Woo Garden* took the 2007 Golden Fork Award for Edmonton's Best Chinese Restaurant last month, I was caught off guard. Winner of the 2005 Golden Fork Award, Sai Woo was frozen out of the 2006 awards altogether; I thought I'd see what all the flip-flopping was about.

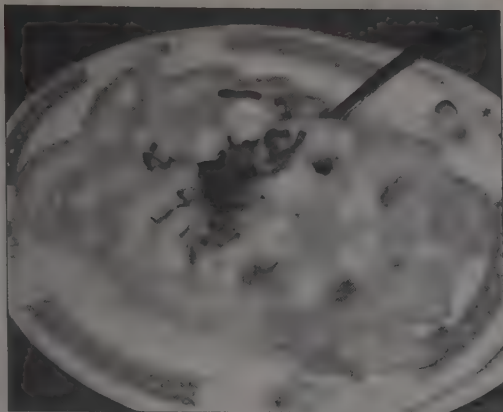
Last week, I gathered a few friends and made a Sunday evening reservation. Originally from Vancouver, two of my friends are Chinese-Canadian. Their mother was visiting as well, so they brought her along for the official taste test. Rounding out the group was my hunky El Salvadorian date, who pronounced that he was fatally allergic to most seafood—and here I thought that introducing him to a few of my friends was risky enough.

We were promptly seated at one of ten large, round tables that were topped with lazy Susans. About half of the restaurant's remaining tables were full, while large traditional lanterns and several landscape murals along the longest walls rounded out the restaurant's simple décor.

Our server brought us a pot of green tea to share, as well as menus written in both English and Cantonese. I picked up the English version, but quickly deferred to my friends as they perused the more thorough Cantonese list. Theirs seemed to offer items that were not listed on mine.

**OUR GROUP AGREED** to the Combination Number Four (\$43), which was entirely absent from the English menu. My friend confirmed our order in fluent Cantonese: crab and fish maw soup, steamed rice, roast chicken, garlic steamed prawns, beef and Chinese broccoli and a whole sole fish. He added a bowl of pork wonton soup (\$5.25) for my shellfish-avoiding date.

Two large bowls of soup came out first; I tried some of each. The pork wonton soup was rich with wontons, green onions and large slices of marinated pork, while the thick crab and



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fish maw soup had a noticeable sesame oil flavour. Frequently added to southern Chinese soups, fish maw are gas bladders; fish use these bladders to adjust their buoyancy and depth in the water. The Cantonese philosophy of cooking says, "Any animal whose back faces the sun can be eaten." This results in quite a diversity of ingredients.

As we enjoyed the soup, our server brought out an ample bucket of steamed white rice and a roast half-chicken on a large oval platter. Simple in its presentation, the chicken was cleaved into several randomly sized portions and served with a small dish of peanut sauce.

Our server quickly followed the chicken dish with a plate of sixteen steamed prawns that floated in a sea of garlic. After setting down the prawns, our server presented a platter

of bright green gai lan topped by glistening slices of tender beef

**A FEW MOMENTS LATER**, he appeared with our final dish: the whole flatfish. It sat stony-eyed on the plate, its tail and dorsal fins crisp and brittle, while its lustrous scales shimmered in the light.

I started with a bed of rice, then topped my bowl with the irresistible prawns. Tender and potent with garlic, they were delightful. We debated the restaurant's use of the term "prawn" in lieu of "shrimp." Prawns are larger than shrimp and have a maximum count of fifteen per pound. These were definitely shrimp.

Next, I pulled a spoonful of gai lan and beef atop my rice. The Chinese broccoli (gai lan or kai lan) was steamed to an ideal *al dente* crispness. The glossy beef was unremarkable.

The roast chicken, which I wouldn't classify as Chinese cuisine, was perhaps the most tender meat I have ever encountered. The soft white flesh fell luxuriously from the bone. Juicy

CONTRIBUTOR: JIM HUNTER PHOTO

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## SAI WOO GARDEN

CONVINCED PRIMA PASTORAL PLACE

and supple, it melted in my mouth, leaving its mood-altering tryptophan on my tongue.

A piece of sole from the tail slid effortlessly from the bones, which remained firmly attached to the naked spine. Though I love fresh fish, this dish was also rather unremarkable, if not bland. Undoubtedly a healthy choice, full of phyto-nutrients and omega-something-or-other fatty acids, I would have preferred a bit more zing.

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*Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some substantiated gossip? Email [dish@vueweekly.com](mailto:dish@vueweekly.com) or fax 426-2889.*

and my South American friend had picked carefully from those dishes he could safely enjoy, we finally gave up. Only a few morsels remained untouched. We enjoyed a dish of sliced oranges that our server offered us to freshen our palates.

The total bill came in under \$50 before tax and tip. For all five of us to dine in Cantonese style, it was good value for money, but I can't say it was the best Chinese food I've had in the city. My West Coast friends remain underimpressed by Edmonton's Chinese food scene. Still, I'll keep getting them to try new places as we scour the city for the best authentic Cantonese cuisine. ♡

# Indulging in Zin risked my soul

WINES

## NICE LEGS

JAMES LYLE  
[nicelegs@vueweekly.com](mailto:nicelegs@vueweekly.com)

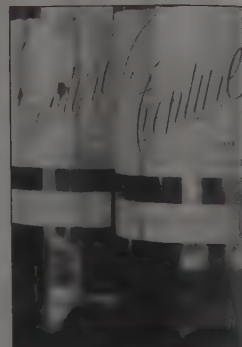
2001 L'AVENTURE ZINFANDEL  
STEPHAN ESTATE  
PASO ROBLES, CALIFORNIA  
\$37

It has been a while since I have been in the mood to try something new. I've been relying on old favourites and guaranteed pleasure over chancing my palate on something unfamiliar.

As I sat down for dinner on an obscenely hot summer day, however, I decided to reach for a new bottle. A nicely chilled bottle of Beaujolais would have hit the spot, but I decided to go the exact opposite: a California Zinfandel.

For this bottle of L'Aventure, the grapes were grown in the Santa Rita Hills of central California in 2001, which was one of the better recent vintages. I was optimistic. Upon opening the deep, raspberry red wine, it emitted a slightly off-putting nose. I caught a hint of cherries in the odour. In time, the slightly pushy nose gave way to something better, but it still came off as strong and alcoholic.

When I first tasted the wine, I found it well-rounded and soft through the evolution of the taste. The juice was



quite jammy at the beginning but, like the odour, it gave way to a more pleasant experience.

I found the alcohol and tannins quite overwhelming at the beginning but slowly, a more subtle wine evolved. The tannins were still a little much but the result was still a nice bottle of wine.

As the hot day came to an end, I was forced to remind myself that a complex Gamay at 14 or 15 degrees might have hit the spot a little better. I look forward to trying this wine again in the dead of winter, when I need to be warmed up. ♡



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## Ryan spends an *Exquisite Hour* with Teatro

DAVID BERRY / david@vueweekly.com

**T**eatro La Quindicina audiences can be forgiven if they need to double-check their programs when Kate Ryan sashays on to the stage in the revival of Stewart Lemoine's *The Exquisite Hour*. Not only has it been ages since Ryan slipped into some elegant Teatro evening wear for a show with Lemoine and company, it's also been more than a year since theatergoers saw the bubbly actor perform locally.

You can't keep a Ryan off the stage for too long, though—along with mother Marilyn and sister Bridget, Kate makes up one of Edmonton's best-loved theatrical families—and she insists she is thrilled that her return could be with the Teatro gang.

"Coming into the Varscona to work with these guys is like walking into a clubhouse," Ryan cheerfully explains about working with Lemoine and co-star Jeff Haslam. "They're always having fun, and Stewart's plays really are, well, plays: he's playing around and trying out new things and having fun with it, and it always spills over."

THEATRE

THU JUL 12 - SAT JUL 28

**THE EXQUISITE HOUR**

WRITTEN & DIRECTED BY STEWART LEMOINE

STARRING KATE RYAN, JEFF HASLAM

VARSCONA THEATRE (10329 - 83 AVE), \$17 - \$20

Ryan is certainly no stranger to *The Exquisite Hour's* particular kind of Lemoinian fun: it was her Fringe spot in which the show first launched, after all—the play was written after Ryan told Lemoine that they had an hour-long slot that needed filling. The result was the story of Mrs Darimont, a travelling encyclopedia saleswoman who wanders into the backyard of the exceedingly shy Mr Teale in the hopes of making a sale. The two spend the next hour of real time the only way two characters in a Lemoine play would: running through an exquisite encyclopedia's worth of conversation topics

**THOUGH NORMALLY** such familiarity would be a boon for an actress, Ryan explains it's almost a stumbling block in *The Exquisite Hour*, a play that relies very much on Darimont and Teale dis-



covering as much about themselves as the audience is

"Any time you're reviving something, you want to make sure you're not just

reliving what it was before, because you don't want anything getting stale, and your understanding is always going to change," Ryan says. "That's even more

true with this play, though, because of the revelations the characters end up having. It's just two people talking, so that sense of discovery becomes much more important: you have to feel like you're really finding out something new, because the characters are."

In that regard, Ryan says that it helps to be working off of a Lemoine script. *The Exquisite Hour* is certainly the tradition of Lemoine's more speculative fare, and for Ryan it's much easier to act like you're discovering something about yourself when the things you're discussing have got you thinking already.

"The play is really simple—it's just two people talking—but it's also very complex, because the ideas in it are so exciting," Ryan says with a beaming smile. "I think one of the reasons people like it so much is because you're moving along with the characters, and asking yourself the same kinds of questions they're asking, figuring out what you think as they're figuring themselves out. It really is just like a fabulous conversation, and who doesn't like having those?" ♥

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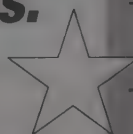
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There are of course exceptions, like the installation-driven curation behind "The Apartment Show" that occurred in the spring and the do-it-yourself graffiti

Everyone is talking about the economic boom, but the reality is that most artists will or already have been abandoned by it. All that remains is the work and the voices in the community, and for this community to foster and develop, work—and thoughtful discussions of the works produced—needs a communal venue.

Summer patio series every Thursday on Latitude 53's rooftop oasis. Guest DJs will rotate week to week from 5 to 3pm at Latitude 53 Gallery (1024B - 106 St) Jul 12 w/ Alex Rojas, Jul 19 w/ NextGen, Jul 26 w/ FungKerr, Aug 2 w/ Budo Events, Aug 9 w/ James De Los Santos and Aug 16 w/ Fish Griwkowsky. Free admission. 18+ ♥

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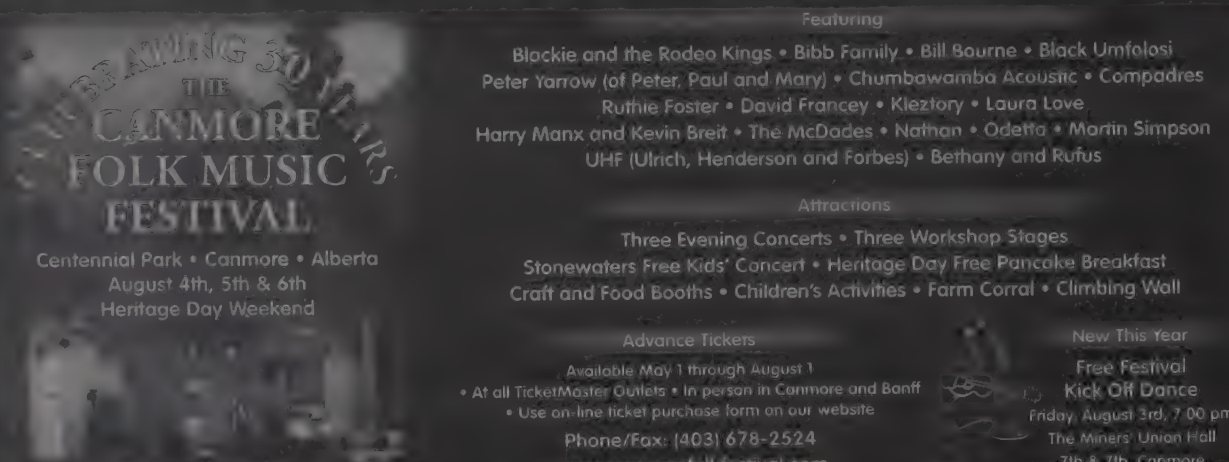
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# Candy Mountain high: finding the triumphant in the everyday at Latitude 53

MARY CHRISTA O'KEEFE / marychrista@vancouverweekly.com

**M**indy Yan Miller, Susie Major and Catherine Bodmer met in shared Montreal arty circles, mid-career creators with divergent practices and sympathetic preoccupations. The women are not simply colleagues but dear friends, forming a metaphoric mountain themselves, from their triangular symmetry to the forbidding façade even the most hospitable of close-knit groups show outsiders. You do not so much join their conversation as find purchase in it, digging into a phrase and yanking yourself up until you find a path.

"We'd been talking about the idea of *Candy Mountain* for a couple of years before this show came up," Major offers. A folk song from the 1600s elaborated on an earlier inspiration—"Big Rock Candy Mountain," describes a low-brow Shangri-la, one where cops won't hassle you and everything is made of alcohol and other simple carbohydrates. In an impressive display of sensibility, these Elizabethan transients even decreed everyone in hobo paradise would be free from body odour.

The land of milk and honey is staid in comparison, if less tacky.

"We used the mountain as the starting point," explains Yan Miller. "This idea of abundance, of turning nothing into a lot through desire—the song comes from almost unimaginable poverty, and this is the fantasy of this easy life where everything's ready and waiting for you."

**BODMER'S LARGE** photographs and accompanying postcards play with "the idea of travelling within your own city," she states. "We get a lot of snow in Montreal. These trucks clear snow and dump it in vacant lots, so there's these crazy, dirty snowbanks everywhere." The Swiss-born Bodmer has the dainty European accent of a Bond girl. She laughs, "I started to see in them mountains; they reminded me of the Alps. I was thinking about 'moving mountains.'"

Her snow heaps come from the bleakest urban landscapes, shot with the dispassionate eye of a disposable camera, then blown up to a grandiose scale in the gallery and shrunk into postcards that diminish memory to iconic souvenir. Bodmer gives them names and poetic portions of histories from real-world juggernauts to distance them further from their true selves.

"I went back to the sites a year later, but I was too late—they were all gone," Bodmer recalls. She photographed the mega-puddles as lakes, digitally altering background aspects to recast them in the same heroic light as her departed mountains. In these more playful images—they look like flip book stills—the "lakes" are perturbed by joyful, puddle-jumping people.

"It shifts to an ambiguous space," Bodmer contends. "If the snow heaps are mountains you'd climb and defend as kids, then puddles disrupt that idea of depth. You'd just splash around in this dirtiness. For me, this work is about a connection to an ideal land, like that mountains are eternal, snow is pure, all this grand, romantic bliss, but really, none of that is true in that way. The permanent thing is supposed to be the ideal, but maybe the real permanent thing is that everything moves and changes."

In her "procrustean drawings," Major created a formulaic sequence of mark making akin to programming—such as "light-dark-light-dark-turn left-repeat," colouring squares on gridded paper. The emergent drawing looks like a simple coded map, but it's really a series of instructions rather than a description of terrain—a



PREVIEW

THROUGH JUL 20 (RUN HAS BEEN EXTENDED)  
**CANDY MOUNTAIN**  
WITH MINDY YAN MILLER, CATHERINE BODMER, SUSIE MAJOR  
LATITUDE 53

blind journey that could be emotionally analogous to powerless porters even stumbling along behind a climber. There are troubling stumbles, parts where Major erred in her process.

"I was thinking about what makes the mountain heroic and the idea of picking a path, more about the journey instead of the 'feat,' more about the labour and not the ambition. What if I just followed this process and these rules, where would I wind up? It was a less obvious, more abstract idea of the mountain, one that reduced it to energy, momentum and potential for transformation. Not 'conquering,' but a more feminized, 'getting through the day' thing," Major concludes. "My work with units and directionality relate to Mindy."

Bodmer elaborates, "Mindy's feat is her process; her making it."

**THE CENTERPIECE** of *Candy Mountain* is the show's most literal iteration of the theme—a huge mound of shiny red Coke cans aspirationally jutting into the surroundings.

Yan Miller, who recently relocated to Edmonton from Montreal, started working with Coca-Cola a decade ago, after a shipping accident wrecked a piece destined for an overseas show. "Everything I make is provisional—my work has to be fabricated. You could get Coke anywhere in the world. It means 'America,' of course, but it really is global."

Ah, the Esperanto of commerce.

Her previous work dealt with "the residue of people," and Yan Miller continues to encounter that as she gathers empty cans. "The first thing I do is wash them—there's lipstick, cigarette butts, gum, everything in them. I don't allow myself to get used to it. People want to look at the work as an overt critique—social, political, capitalism, consumerism—I'm relying on that to a certain extent, but it's certainly not the only thread. It has a lot to do with desire, I think, and excess—and excess is not rational. Like an ancient kind of economy: 'feast days.'"

It's difficult to tell whether Yan Miller's works evoke more celebration or rejection impulses: there is a participatory aspect, the "Coke dump," where the artist invites people to anoint her sculpture with the sweet, sticky liquid. At the Latitude opening, case after case of frothy amber went cascading down her mountain structure.

"I also try to deal with hope, and ideologies of hope that failed." From Americanism to pop art, the finger-like ridge of Yan Miller's mountain points to a grand horizon, but asserts itself as spent and empty. It's up to the imagination to reawaken the promise of plenty. ▽

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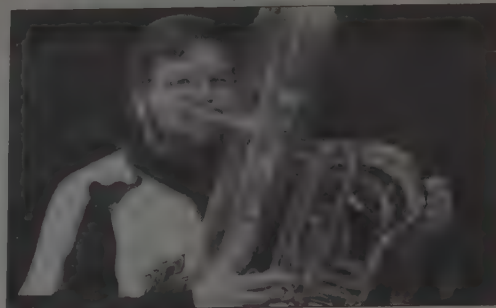
# Shadow celebrates the best of Belke

Shadow Theatre has finally found a suitable replacement for Shakespeare: David Belke. The Edmonton playwright and multiple Sterling winner may not be taking the Bard's place in the English canon, exactly, but Shadow has seen fit to replace their annual fundraiser, *The Bard's Best Bits*, with a celebration of a playwright a little closer to home. *Belke's Best Bits*, set to play the Varscona this Sun, Jul 15, will be an evening devoted entirely to one of Edmonton's favourites.

"We thought it would be nice to honour David, since he's done so much for us over the years," says Artistic Director John Hudson of the event. "He was with us from our very first show, and I don't even remember how many plays of his I've worked on, so he's obviously pretty close to our heart."

Hudson is understating it. In its 15 year history of producing plays during the regular theatre season, the company has produced Belke's plays no fewer than 17 times—he is, after all, their playwright-in-residence—and Shadow cohorts Hudson, Coralie Cairns and John Sproule have regularly shown up in Belke's Acme Theatre productions at the Fringe.

OF COURSE, BELKE'S INFLUENCE extends well beyond Shadow's circle. You'd be hard-pressed to find an Edmonton actor who hasn't done



CELEBRATE

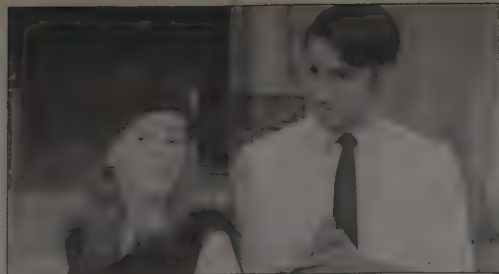
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JAMES O'NEILL, PATRICK HOWARTH,  
CHARLY LINE, JENNIFER WATSON AND NATHAN  
WATSON. VARSCONA THEATRE (10329 83 AVE), \$25

something with the congenial playwright, from famous ex-pats like *Firefly's* Nathan Fillion, who once starred in *The Reluctant Resurrection of Sherlock Holmes*, to the newest of newcomers, like Aimee Beaudoin, who made her Edmonton debut in Shadow's recent remount of *Dreamland Saturday Nights*.

It should come as no surprise, then, that the lineup of people ready to take on his best bits is equally

wide-ranging. Every one from current Citadel Associate Artistic Director James MacDonald to young stars Jesse Gervais and Andrew Macdonald-Smith will be bringing some aspect of Belke back to the stage. Hudson, of course, isn't surprised at the response, saying that actors tend to like Belke for the same reason audiences do.

"I know the thing I've always loved about David's plays is the tremendous heart, and the tremendous humanity he always puts into them," Hudson says. "He's certainly also a very funny guy, and he works wonderfully with other people, but the best part for me is that David just has such a big heart, and it always shines through in anything he's writing."



## Salomé no match for its own wit

DAVID BERRY / david@vancouverweekly.com

One of the reasons Oscar Wilde enjoys a popular status as an almost nonpareil wit—he's good, but not as good as his stature would imply, but I digress—is his distinctiveness; notwithstanding any number of paler imitators over the years, Wilde's quips tend to drip with a sneeringly playful arrogance that's almost all his own, each line practically wearing its own sunflower boutonniere. For proof, try dropping, say, a "The only thing worse than being talked about is not being talked about" at your next cocktail gathering and note the lack of hearty, aristocratic guffaws that follow—you need a very particular style to pull that stuff off.

The intricacies of wit are something the cast of the Walterdale's latest production, *The Trial of Salomé*, could do well to study. The play's writer, Walterdale artistic director Scott Sharplin, isn't precisely comparable to Wilde when it comes to wit, but he has a palpable ear for a good line, whether a playful pun or a more cutting jibe. Too often in Amy Neufeld's production, though, Sharplin's lines are mishandled, usually either by getting lost in an unfocused rhythm or by being too obviously spelled out. The realization that a joke is being made either comes too late for it to be appreciated or hits so hard it's numbing, and if you're not laughing through the piece, you're in a bit of trouble.

The play itself is the story of the infamous "Cult of the Clitoris" case, a scandal that swirled around Canadian dancer Maud Allan (Leslie Caffaro) and her performance in a version of Oscar Wilde's *Salomé* in London at the tail end of World War I. It's a story that's the type of ridiculous that can only come from the mix of war-fuelled paranoia, repressed sexuality, sordid celebrity gossip and self-satisfied pomposity that swirled

REVUE

UNTIL SAT. JUL 14  
**THE TRIAL OF SALOMÉ**  
DIRECTED BY AMY NEUFELD  
WRITTEN BY SCOTT SHARPLIN  
STARRING LESLIE CAFFARO, DENNY DEMERIA  
NATHAN WATSON, KOPPEL  
WALTERDALE PLAYHOUSE (10322 - 83 AVE),  
\$12 - \$16

all around the case, and Sharplin does all he can to pack every outrageous bit into the play, and for the most part the actual text works.

THE SUCCESS RATE is a bit lower when it comes to the actors, however. The play demands some pretty big performances, and this troupe has trouble delivering. A bellicose, loose-screwed former army captain (Lee Conrad) who serves as the driving force behind the conspiracy aspect is far more bombastic in word than action, occasionally hitting the mark but more often getting lost in his archaically belligerent tirades.

The bigger problem for the play is probably Caffaro's Allan, though who never quite makes you believe she's the face that launched a thousand lawsuits. In a scene towards the end, for instance, she's asked to perform the "Dance of the Seven Veils," and Caffaro's performance doesn't suggest that this was scintillating or scandalous enough to get a Member of Parliament and the British court on her tail. The scene is the equivalent of a joke's punch line, and just as when one of those falls flat, its lack of life spreads through the rest of play.

There are some admirable turns—Nathan Coppens manages to bring the right mix of masked desperation, practiced affectation and frenzied meekness to producer/Wilde devotee Jack Grein—but they're regrettably fewer in number than those that miss, and too often the actors seems like they're dropping quotes without the style to do so.

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bers; open • Until July 21

**JEFF ALLEN GALLERY** Strathcona Place, 10301  
University Ave (433-5262) • Open Mon-Fri 9am-6pm •  
**ART UNLIMITED** Media artworks by sisters  
Isabelle Klepacich and Mary Jane Trillak • Until July 26

**JOHNSON GALLERY (MONTY)** 11817-80 St (479-8424)  
• Open Tue-Fri 9:30am-5:30pm; Sat 9:30am-4pm •  
Seriographs by Nural Marzouk and Jackson Beards,  
prints by Toti, paintings by Cindy Rezell, wall art by  
Raymond Chow • **(BOUNTIFUL)** 711-85 St (465-6171) •  
Open Mon-Fri 9am-5pm, Sat 10am-5pm • Arworks by  
Shirley Thomas, Gayle Marked Buchanan, Jim  
Speers

**LATITUDE 50 GALLERY** 10248-105 St (423-5353) •

**Meale Sgale, CANDY MTN Mindy Yan Miller, Catherine**  
**Bodmer, and Susan Major** present a collaborative project,  
until July 14 • **The ProjEx Room: THE VALLEY OF**  
**SEARCH:** Photographs of female forms in plastic by Jane  
Trenchard; until July 14, exhibit hours extend to 9pm on  
Thu, July 12 during Latitude 50's Summer Rooftop Patio  
fundraiser • Latitude Summer Rooftop Series: hosted by  
a range of local "celebrity" DJs and hosts; rooftop patio  
every Thu until Aug 16 (5-9pm)

**LOFT GALLERY** At Ottewill Arts Centre, Red Barn, 590  
Broadmoor Blvd, Sherwood Park (467-4481) • Open Sat  
10am-6pm, Thu 5-9pm • **ALL MEMBERS ART SHOW** •  
Until July 28

**MANDOLIN BOOKS** 6419-112 Ave (479-4050) • Open  
Tue-Sat 9:30am-5pm, Sun 12:30-5pm • **STATIONS**  
Photographs by Denis Wall • Until July 31

**McMULLEN GALLERY** U of A Hospital, 8440-112 St  
(407-7152) • Open Mon-Fri 10am-6pm, Sat-Sun 1-8pm •  
**HOT-STORY:** Arworks by various artists curated by  
Danielle LaBrie • Until July 28

**MOFAS** 5411-51 St, Shany Place (963-2771) • Open Mon-  
Sat 10am-4pm, Sun 10am-6:30pm • **DIAMORPHIC PER-**  
**CEPTIONS:** Paintings by Elaine Tweedy and Donna  
Marchyshyn; until July 26 • **The Dining Room Gallery:**  
**LADY OF THE LAKE:** Paintings by Kathy Maaney; until  
Aug 3

**MUTANT CONSERVATORY** 9636-96A St •  
**ELEMENTAL WATER EARTH FIRE AIR:** Arworks by the  
members of the Sculptors' Association of Alberta • Until  
Sept. 30 • Opening reception: July 12 (5-9pm)

**PETER ROBERTSON GALLERY** 10183-112 St (452-0286)  
• Open Tue-Sat 10am-5:30pm • **TURF:** Arworks by  
emerging artists • July 19-Aug 11

**PORTAL GALLERY** 5414-91 St (702-7522) • Open Tue-  
Fri 2-6pm, Sat 12-1pm • **PETALS AND LEAVES:** Arworks  
by Giselle Davis, solo exhibition • Preview show with  
artist in attendance: Fri, July 10 (9am-5pm) • Opening  
reception with artist in attendance: Sat, July 21 (6-10pm)  
• July 3-Aug 8

**PROFILES PUBLIC ART GALLERY** 19 Penon Street, St.  
Albert (480-4310) • Open Tue-Sat 10am-5pm, Thu  
(10am-6pm) • **K4-P2W17:** Featuring artworks by Murray  
Allen, Tony Baker, Kib, Christopher Zaycraft • In con-  
junction with the St. Albert Downtown Art Walk (6-9pm)  
until July 28 • Artist at Heart: July 12, 28 (7-9pm)

**PROVINCIAL ARCHIVES** 8555 Rogers Rd (427-1750) •  
Open Mon-Sat 9am-4:30pm, Wed 4:30-9pm • **IMMOR-**  
**TAL NATURE'S AGED-HARMONY: THE BOTANICAL**  
**LANTERNS** SUES OF WILLIAM COPLAND AND MCALLA  
Hand-coloured glass lantern slides of flowers and plants  
by William Copeland, 1914-1938 • Until Sept. 1

**ROYAL ALBERTA MUSEUM** 12945-102 Ave (453-9100)  
• Open daily 9-5pm • **SMALL WONDER THE**  
**MINISCULE MAGNIFIED:** View images of the micro  
world of mosses, insects, snail shells and seeds; until  
Sept. 3 • **STORIES FROM THE SOUTHERN COLLECTION:**  
**A 150-YEAR JOURNEY** First Nations and Métis artefacts  
(1659-60); until Sept. 3 • **COOL AND COLLECTED:** See  
the unseen from the Museum's collections; until Sept. 3 •  
**GALAXY REVEALS-A RETROSPECTIVE:** Landscape photo-  
graphs; until Sept. 3

**SCOTT GALLERY** 10411-124 St (488-3619) • Open Tue-  
Sat 10am-5pm • Landscapes by Jim McKee's still lifes  
and landscapes by Linda O'Neill, small steel welded  
sculptures by Peter Heide, monographs by Brenda  
Malson; ink drawings by Aelene Wasylchuk • July  
13-31

**SNAP GALLERY** 10309-97 St (423-4832) • Open Tue-Sat  
12-5pm • **SACRA PRIVATA:** Work on paper by Brian  
Brennan; until July 31 • **RAGE SALE:** Fundraiser in con-  
junction with Blair Brennan's exhibit *Sacra Privata*. 100%  
of the money raised from the sales of *Sacra Privata* art  
work from *Sacra Privata* will go towards SNAP's exhibi-  
tions and education programming; Sat, July 21 • **Outer**  
**Gallery: UNCOMMON REMAINS-NEXTST:** Prints works  
by four young artists/designers; until July 21

**SPINNE GRIFFIN ART GALLERY** 7111-11th Avenue  
Cultural Centre (862-0684) • **ALL ABOUT SKY'S** Recent  
encaustic wax and acrylic paintings by Lora Kemp •  
Until July 14

**THE STRATHCONA COUNTY MUSEUM AND**  
**ARCHIVES** 311 Ash St, Sherwood Park (467-8189) •  
Open Mon-Fri 10am-4pm, weekends by appointment/pre-  
booked tour • **SPORTS FROM THE PAST:** Featuring sports  
equipment, photographs and collectibles from the early  
1900s to the late 1980s; July-Sept. 3 • **Strathcona**  
**County Museum and Archives:** 10th Anniversary re-  
freshments and entertainment; July 12 (11-3pm)

**THE STUDIO GALLERY** 11 Penon Street, St. Albert (460-  
5953) • Open Tue-12pm, Fri 10am-5pm, Sat 10am-5pm  
or by appointment • **ESSENCE OF WOMEN:** Arworks by  
Linda Wilder • Until July 28

**TELUS WORLD OF SCIENCE** 1121-142 St (452-9100) •  
**LOST WORLDS:** Exhibition from dinosaurs to ancient civi-  
lizations • Until Sept. 3

**TU GALLERY** 10718-124 St (452-5664) • **FINE LEGS:**  
**GREAT CHESTS AND HOT SEATS:** Fine furniture from  
NATUs Advanced Woodworking and Furniture Design  
graduating class • Until July 21

**VAAA GALLERY** 3rd Fl, Harcourt House, 10215-112  
(421-1731) • Open Mon-Fri 10am-4pm, Sat 12-4pm •  
**DIVERSITY 2007:** Arworks by Visual Arts Alberta's mem-  
ber; part of The Works Festival • Until July 21

**WALTERDALE PLAYHOUSE** Lobby, 10322-85 Ave (432-  
7357) • Art in the Lobby: Chatting by Nature  
• Open Mon-Fri 10am-5pm, Sat 10am-5pm • Open  
Mon-Fri 10am-5pm, Sat 10am-5pm • Arworks by  
Shirley Thomas, Gayle Marked Buchanan, Jim  
Speers

**THE WORKS FESTIVAL** Various venues throughout

Edmonton, www.worksab.ca (426-2122) •  
Edmonton's visual arts festival including an artisan mar-  
ket in Churchill Square and **AUTOPROXES:** Ken Finkels' giant  
inflatable sculptures in the Big Tent • Until July 21

## LITERARY

**AUDREY'S BOOKS** 10702 Jasper Ave (423-3497) •  
Marlyn Dumont presents her book of poetry, their tongue  
belonging, with reading by Joanne Amott from her poetry  
collection, *Mother Time* • Thu, July 12 (7-10pm)

**BLUE CHAIR CAFE** 9624-76 Ave (469-8755) • Story  
Start: An opportunity for writers to share their work,  
explore their talents and show off • Wed, July 18, third  
Wed each month • \$5 (donation)

**3 BANANAS CAFE** St Winston Churchill Square •  
**WOW-Wired on Words:** We all have something to say,  
amateurs and professionals alike. Let this creative writing  
process guide you into self-discovery • Meetings bi-  
monthly, Sun (4pm)-e-mail:  
feelgoodcaweb@telusnet.com for info

## LIVE COMEDY

**THE COMEDY FACTORY** 3414 Gateway Boulevard (469-  
4999) • Thu (8:30pm), \$11; Fri (8:30pm), \$20; Sat (8pm)  
\$20; Sat (10:30pm), \$20 • Every Wed (8:30pm) Wacky  
Wednesday, \$5 • Many Ha Ha Ha, July 12-14 •  
Nelson Giles, July 19-21 • Bob Angell, July 25-28

**THE COMEDY STOMP** 1646 Baulton St, WEA, 8692-170 St  
(483-5999) • Open nightly 8pm, Fri 8pm and 10:30pm,  
Sat 8pm and 10:30pm, Sun 8pm • Tim Young, Kelly  
Solodova, and Shawn Gramak; until July 15 • Hit or  
Miss Monday, July 16 • Edmonton's Last Comic  
Standoff: Round 2, July 17

**JOHN AND ANNE'S BAR** • 111 Glenora Street  
(472-7656) • Ha-Ha-Oh comedy with host Kathleen  
McGee featuring Andrew Wyman • Every Thu (8pm) •  
No cover

**NEW CITY LIVID LODGE** • Comedy Extravaganza  
hosted by Kathleen McGee: first Tue each month, no  
monies: 8:30pm (door), 9pm (show) • \$5

**REVERSIDE BAR AND GRILL** 367 St. Albert Rd (460-  
1122) • Wednesday Night Live: Open stage every Wed  
for comedy, and music hosted by Barbara May and the  
Tumbling Dose • No cover

**YUK YUK'S COMEDY KABARET** London's Mail  
(481-9857) • Open Wed-Thru 8pm, Fri-Sat 8pm and  
10:30pm • Sun, Industry Night, 10:30 • Wednesday Crash  
and Burn • Andrew Grose, Winston Herbert, and Paul  
Svein, July 12-14

## THEATRE

**BELKE'S BEST BITS** Versanova Theatre, 10229-83 Ave  
• For one night only, Shadow Theatre will bring together  
more than 25 artists from Edmonton's theatre community  
to perform scenes, songs, monologues and merriment  
inspired by the work of David Belkie • Sun, July 15,  
8pm • \$25 at TIX on the Square

**BRUNNEN THEATRE SOCIETY PRESENTS: THE LAST**  
**WALK** • Mayfield Dinner Theatre, Mayfield Inn, 16515-109 Ave  
(488-4051) • Compiled and written by Jim Browne, with  
parodies of well known Broadway hits to original comedy  
songs, this show packs gentle fun at all aspects of our  
love • Until Aug 26

**EDMONTON INTERNATIONAL THEATRE FESTIVAL**  
**EDMONTON STREETCIRQUE** • St Winston Churchill Sq and various  
venues throughout Downtown Edmonton, www.edmonton-  
streetcircue.com (425-5122) • Free performances by in-  
ternationally star actors in the Square as special perfor-  
mances in other venues • Until July 15

**THE EDWARDS THEATRE** Versanova Theatre, 10229-83 Ave  
• *Home to Quedvorta* • Winston, Jeff Haytman and Kate  
Ryan about a seemingly well-adjusted bachelor who finds  
his life forever altered on a summer evening when an  
alluring stranger materializes in his backyard • July 12-  
28, Tue-Sat 8pm, Sat matinees 2pm • \$20 (edukit\$17)  
• Tickets at TIX on the Square, door, Tue and Sat  
Matinees: Pay-What-You-Can (door) or TIX \$10, Two-Fri-  
One, Fri, July 13

**EDMONTON THEATRE SOCIETY PRESENTS: THE LAST**  
**WALK** • **AND TESTAMENT OF THE REDEEMED MAN:**  
Jubilations Dinner Theatre, 8882-170 St, WEA (484-2424) •  
Comedy by Scott and Yanni Carlini: After years of indulging  
a contentious and acerbic old billionaire, the time has  
finally come to find out who sucked up enough to become  
the rightful heir to the family fortune • Until Aug. 12

**MAMMA MIA!** Jubilee Auditorium (451-8000) • The  
storytelling magic of ABBA's timeless songs propel this  
enchanting tale of love, laughter and friendship • July  
17-22, Sat 8pm, Sat 2pm, Sun 1pm and 6:30pm •  
\$60 \$55-90 \$55 at TicketMaster

**WINTER CITY GARDENS FANTASY FESTIVAL** •  
Amphitheatre of Hawrelak Park, www.wintercitygarden-  
festivals.com (420-1757) • Free Will Players • The  
Gentlemen of Verona, a fun musical adaptation • *The*  
*Winter Tale*, a story of ancient, rivalry and redemption  
• Until July 22 • Pay-What-You-Can, Sun, opening  
nights/Tue, \$20 (adults/\$15 student/senior)/free (kids 12  
years old and under) \$30 (pass) at TIX on the Square

**THE TRIAL OF SALOME** Whitehorse Playhouse, 10322-85  
Ave (432-7845) • London, 1918 at the height of  
veroniche paranoia, actress-Dancer Maud Allen is singu-  
lar for performing *Salome* at the Alhambra, but Maud must  
weather her reputation without a fight, and a theatrical  
legal battle ensues until every penny of British ears  
is burning: *World Promises* written by Whitehorse's  
Artistic Director • Until July 14-Sat 8pm, Sun 2pm  
• \$12-\$14 at TIX on the Square 420-1757, door

# Megatunes

Your Music Destination

FOR THE WEEK ENDING JULY 12, 2007

1. The Traveling Wilburys - Collection (rhino)
2. Wilco - Sky Blue Sky (nonesuch)
3. The White Stripes - Icky Thump (warner)
4. Bjork - Volta (atlantic)
5. Feist - The Reminder (arts & crafts)
6. Ryan Adams - Easy Tiger (lost highway)
7. Grinderman - Grinderman (anti)
8. Joan Armatrading - Into The Blues (429)
9. Spoon - GaGaGaGaGa (merge)
10. The National - Boxer (4ad)
11. Beasties Boys - The Mix Up (emi)
12. Mark Olson - The Salvation Blues (universal)
13. Mavis Staples - We'll Never Turn Back (anti)
14. Rufus Wainwright - Release The Stars (geffen)
15. Arcade Fire - Neon Bible (merge)
16. Tiger Army - Music From Regions Beyond (hellicat)
17. Xavier Rudd - White Moth (universal)
18. Arny Winehouse - Back To Black (universal)
19. Kings Of Leon - Because Of The Times (roa)
20. Lucinda Williams - West (lost highway)
21. Wednesday Night Heroes - Guilty Pleasures (byo)
22. Carolyn Mark - Nothing Is Free (mint)
23. Dinosaur Jr. - Beyond (fat possum)
24. Fry Cooder - My Name Is Buddy (nonesuch)
25. Battles - Mirrored (warp)
26. Hot Little Rocket - How To Lose Everything (flum)
27. Pelican - City Of Echoes (hydrahead)
28. John Prime & Mac Wiseman - Standard Songs For Average People (oh boy)
29. Tom Waits - Orphans (anti)
30. John Wort Hannam - Two Bit Suit (black hen)

# HOT LITTLE ROCKET

One of Calgary's most beloved Rock N' Roll bands has emerged with a new record called "How To Lose Everything". It's been a long wait for this Steve Albini recorded effort, and now that it's here we can see it has 3 sets of balls and a baseball bat with every-one's name on it. Now we can get back to growing our hair, shaving our legs and hoping that the weed we just smoked was just weed.....right guys?

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Illustration | Exhibit Presentation | Motion Image | Digital Media | Photography

[ ]

July 20—4:00 pm

Portfolio submission date

Centre for the Arts Campus  
Information Centre  
10045 - 156 Street

[www.macewan.ca/designstudies](http://www.macewan.ca/designstudies)

[www.MacEwan.ca](http://www.MacEwan.ca)



# Panahi's tale of women and soccer is pitch perfect

BRIAN GIBSON / [brian@vueweekly.com](mailto:brian@vueweekly.com)

It's either happy coincidence or savvy art-film scheduling, but one of the best films of the year, screening as the FIFA Under-20 World Cup heads into the playoff rounds at Commonwealth Stadium, happens to be about soccer.



SOCCER

FRI, JUL 13 & SUN, JUL 15 (7 PM),  
SAT, JUL 14 & MON, JUL 16 (9:15 PM)

OFFSIDE

DIRECTED BY JAFAR PANAH  
WRITTEN BY PANAH & SHADEMEHR RASTIN  
STARRING SIMA MOBARAK-SHAH,  
SHAYESTEH IRANI & AYDA SADEGI  
METRO CINEMA, STD

On the surface, at least, Jafar Panahi's *Offside* is about soccer. But this is a film of masks, and that's especially fitting for Iranian cinema, which has had to sneak social criticism past the Islamic regime's censors. Panahi's latest has been whistled down on home turf but screened widely abroad, just like his two previous—*The Circle* (examining the plight of women in the country) and *Crimson Gold* (based on the true story of a lower-class taxi driver who robbed a jewelry store)—which were also called out-of-bounds by the religious referees.

The seeming simplicity of the conceit and sparseness of the visuals hide the tangle of absurd politics beneath, as *Offside* shifts the tragic arc of *The Circle* into a kind of bobbing, weaving comic surrealism. The film begins and ends with two very different bus rides, first to and then from the game, Iran's final 2006 World Cup qualifier, versus Bahrain. A tie or win books the team's ticket to the big show in Germany.

But the game remains hidden from view, a distant dream. That's because the fans here who want to see it are female, and by vague decree—though

no official law—no Iranian women are allowed into the stadium with men. A father searches for his daughter on one of the buses shipping cheering fans to the game. On another bus, a girl (Sima Mobarak-Shahi) is a disguised bundle of nerves, looking forward to seeing the match as much as she dreads trying to slip past the guards at the stadium gates.

A scalper masks his illicit trade with the sale of legit posters. An artful dodger blinds the guards to her sex by passing for a sightless boy with an elderly escort (two supposed handicaps smoke-screening another).

**WHEN THE ANXIOUS GIRL** is caught out and taken to a makeshift pen holding other female fans, they're all doubly barred from the game, tormented by the sounds of the match and the more privileged spectators inside on the other side of the stadium walls. In conversations between the prisoners and their reluctant soldier-guards, ironies are passed back and forth, skipping off into hypocrisies masking themselves as logic and protection-for-your-own-good.



Women from other countries can come see their teams play; the guards plead they're following orders even as the women plead for lenience; when one of the women has to wear a player's poster over her face to go to the guys' toilet, the façade's ridiculous superficiality becomes clear. The men's-room-only rhetoric of honour and shame is a pissing contest that conceals petty infighting and hollow machismo; the women are penned in like cattle, treated like property that reflects on their male guardians.

The young women, nameless yet strikingly individual, are brash, stubborn and reasoning, skilfully playing their positions in such a haltingly offensive-defensive patriarchy—a man can be thrown off-guard, since he can't hit a woman or swear around her. The general atmosphere of frayed nerves and bubbling elation as soccer victory nears can even soften soldiers doing their blind duty. And the male fans just want these women to enjoy the game—any battle of the sexes is shut out by the nationalist competition

on the pitch, just as one woman hides her long hair with an Iranian flag

Droll comedy and wry ironies artfully disguise Panahi's poignant questioning of national pride, governing the public good and even the sadness mixed in with past victories. But even on a grass-deep level, *Offside*, by being honestly unheroic and showing what's beyond the field—the fans and their turbulent, raging passion for something more than a game—happens to be one of the best soccer films ever made. ▀

## Al Pacino: more than just a wildly gesticulating scenery-chewer

FLICKS

VDetective

JOSEF BRAUN & BRIAN GIBSON  
[vdetective@vueweekly.com](mailto:vdetective@vueweekly.com)

The generation of American male movie stars that assumed prominence in the 1970s has always resembled a different breed than those of that previous golden age of the '30s and '40s. They had method training, inhabiting their bodies with naturalistic rigour, exuding emotional dexterity and a rugged sensitivity that seemed virtually antithetical to the tough guy personas of their forebears. They honed the art of gesticulation with an unapologetic eccentricity that went far beyond the requirements of mere storytelling. They even wept. They just seemed to act more. But in the end you've got to wonder: Is any one of them really more powerful or immediate a presence than Edward G. Robinson, James Cagney or Humphrey Bogart?

I'm thinking specifically about Al Pacino, perhaps the most enduring great tal-

ent of his generation. An actor's actor, he's celebrated by peers for his well-oiled theatrical skills, attention to text and immersion into character. But his diversity is perhaps exaggerated. Is he really more versatile than those studio-era stars we think of as only ever playing one role? Pacino shouts too much. His showmanship can be hugely entertaining, but he's never so convincing as when he's restrained in that distinctive, sometimes chilling way that was utilized so marvelously in the *Godfather* films.

Fox has recently released a generous cache of the actor's less-known work, some in single disc packages, much of it in a glisty black box set rather pretentiously entitled *Al Pacino: An Actor's Vision*. Altogether it gives an interesting opportunity to survey the cloudy peripheries of Pacino's range, to see where the brooding dark horse becomes exhausted and the showman takes over. The fact is that not a single performance in these films, however flawed, is unengaging. I'm going to talk briefly about

two in particular.

*The Panic in Needle Park* (1971) was Pacino's first starring role, and as sinistrally cool as he would play things in his career-making turn as Michael Corleone the following year, hints of his storehouse of tics were already evident in his debut. Playing Bobby, a dope fiend with precarious criminal ambitions in the thick of a tumultuous relationship with a fellow addict (Kitty Winn), Pacino makes an ostentatious entrance, doing this funny, bopping strut through New York City crowds and chewing gum like he's gnawing raw meat off the bone. I don't think there's a single close-up of his face in the film where his eyes don't dart in multiple directions. He's simultaneously cagey and flashy, and it works.

The material, an adaptation of James Mills' book by Joan Didion and John Gregory Dunne, isn't as strong, however. With its then-controversial lingering over the rituals of drug use and general dreariness of the lifestyle, it now simply reads as business as usual for the junkie movie.

A tragic scene involving a puppy and the Staten Island Ferry is especially overwrought, a silly warning about the perils of druggie oblivion. But it does arrive at a striking ending, one that causes you to look back on the whole film as a sort of crazy, off-beat story of courtship and marriage.

**JUMPING FROM AN EARLY** foray into screen acting to a sophomore attempt at directing, the barely-seen *Chinese Coffee* (2000) finds Pacino bringing a beloved play to the screen with surprisingly effective results. Pacino worked on the piece with playwright Ira Lewis for years at The Actor's Studio, and his affinity for the role of starving, middle-aged Greenwich Village novelist Harry Levine is almost palpable. His affinity for realizing the work in cinematic terms is somewhat more strained—he crams the film almost from top to bottom with flashbacks to break up what's basically an extreme two-hander—but his nervy editing doesn't finally detract from the chamber piece's intrigu-

ingly complicated approach to its themes: the myth of the starving artist, the difference between dilettantism and commitment and the toll of romance on an artist's ongoing struggle to define his art.

There is shouting to be sure, both from Pacino and his costar, the late Jerry Orbach—"Are you fucking with my mind?!" caws Pacino—but the scenery chewing builds not to a full boil but rather a dire whisper of friendship lost. The two friends in *Chinese Coffee* represent two distinct dangers to be encountered in bohemian life as it enters less glamorous years. Pacino shows up at Orbach's cramped apartment looking for money and support for his new manuscript. He gets neither, but finds something more profoundly valuable by the time the visit is through.

And the same can be said for those who give *Chinese Coffee* a chance. In its small, humble, half-digested way, it reveals some bitter truths about life in art—and it reveals the mature Pacino at his subtle best. ▀

# BIG CITY ENTERTAINMENT

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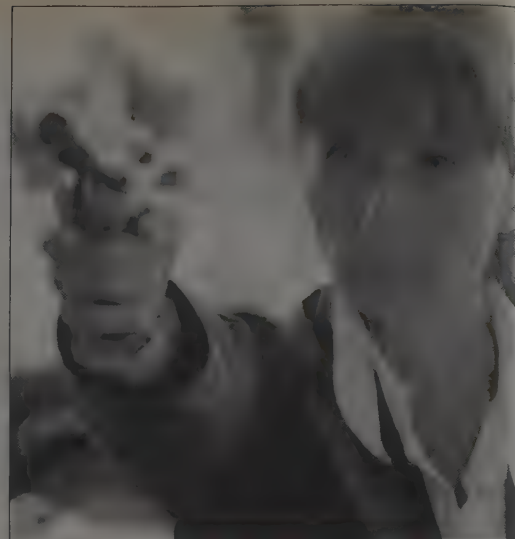
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## Pretty to look at, it's still a long, tedious *Journey*

JOSEF BRAUN / josef@vancouverweekly.com

Fully compliant with all the dictates of what we might refer to as the know-your-roots genre, French-Armenian writer/director Robert Guédiguian's *Journey to Armenia* (*Le Voyage en Arménie*) offers a protracted but more or less cozy cruise through the titular homeland of French cardiologist Anna (co-writer Ariane Ascaride) as she searches for her ill and aged father Barsam (Marcel Bluwal).

After receiving alarming news about his heart condition from his own daughter, Barsam decides to ditch his established life in Marseilles in favour of autumnal ethnic rediscovery, though he leaves no word of his departure for his worried kinfolk. Anna thus closes shop for a week in order to track him down and ensure that he understands his full diagnosis and, if he has any sense, returns to France for surgery.

Unsurprisingly, it quickly becomes clear that it is the doctor who needs to truly learn something here and not the patient. Alas, while Anna—who inherited both her father's stubbornness and gruff disposition—may know her aorta from her septum, she doesn't really get the finer aspects of the heart's deeper needs. And though she may not be fully cognizant of it from the outset—I guess she doesn't watch many movies—her journey isn't really about doctoral responsibility: it's about love, family, tolerance and the inner peace gained from forming connections with one's ancestors.

**ANNA'S ADVENTURES** in Armenia include getting a sassy new haircut from a fox young stripper desperate to score work in France; discovering a

FRI, JUL 13 & SUN, JUL 15 (8 PM)

SAT, JUL 14 & MON, JUL 16 (7 PM)

**JOURNEY TO ARMENIA**

DIRECTED BY ROBERT GUÉDIGUIAN

WRITTEN BY ARIANE ASCARIDE, MARIE

DESPLÉCHIN, GUÉDIGUIAN

STARRING ASCARIDE, GÉRARD MEYLAN,

CHLOË & YVES BLOK, WOMEN, KYVIN

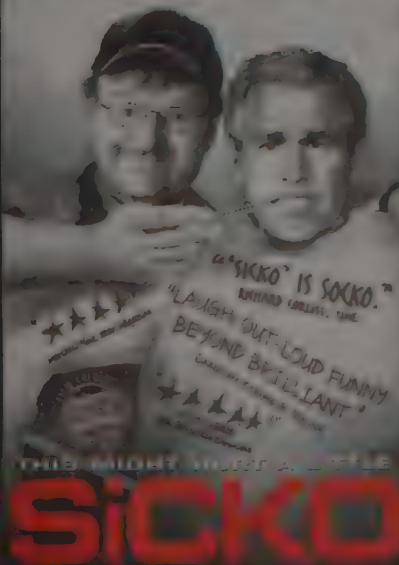
humble restaurant proprietress who can play Satie like a dream; penetrating the fertile and all-encompassing Armenian black market; hailing up in the rural compound of a national military hero; and even blowing the kneecaps off of a hefty Armenian gangster in one of this otherwise naturalistic film's more incongruous and wildly improbable detours. (Curiously, it seems that when über-macho Armenian thugs get shot they barely utter even a groan of displeasure.)

At nearly every stop, Anna also gets treated to lessons in what it means to be Armenian, with a special emphasis on genocide, earthquakes, religion, music, drinking, political dysfunction, organized crime and the significance of the beloved, majestic Mount Ararat, looming nearly always in the distance yet always out of reach of its rightful people, since Ararat still remains under Turkish control.

Guédiguian, Ascaride and their co-writer Marie Desplechin pour on the didactic dialogue hot and thick at every rest stop, which isn't so bad if you're hot for a very basic history lesson, but can be a little wearisome with regards to building a strong, engaging and inventive narrative. Rather than spend two hours with Anna and company, you can probably find out all the same stuff by spending ten-minutes browsing Armenia's Wikipedia entry—though, admittedly, it wouldn't be as colourful in its cast of characters or as pretty to look at. ▼



The New York Times, A.O. SCOTT  
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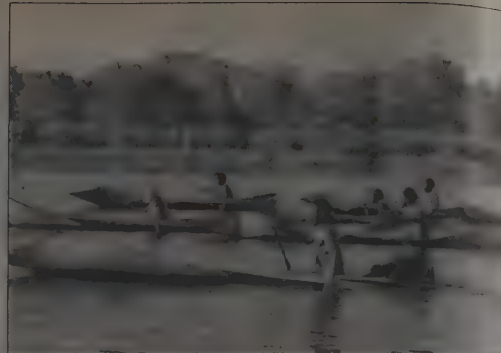
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## De Heer crafts himself some solid *Canoes*

JOSEF BRAUN / josef@vueweekly.com

It's a sort of testament to the lively, sometimes peculiar, often bawdy sense of humour that circulates through *Ten Canoes*: near the start of the film, an unseen narrator says he's going to tell us a story, and, as in a joke, his story actually begins with a protracted description of his parents conceiving him, wiggling sperm and all.

The story tells us other things too, things about the patience required—and rewarded—to truly absorb certain stories, and how, if the storyteller possesses that certain authority, being a bit longwinded in one's stories can be charming and even fruitful with regards to detail and colour. And, in its use of metaphor and imagery imaginatively culled from flora and fauna, this story also reminds us of just how closely the most intricate human drama can work in harmony with the natural world.

After a brief evocation of some of the ground rules of Australian Aboriginal mythology, the narrator of *Ten Canoes*, voiced by David Gulpilil, the legendary actor who broke into films as the Black Boy in 1971's *Walkabout*, tells us two stories set far back in pre-colonial times, one mirroring the other. An unmarried younger brother envies his married elder brother for the younger and more seductive of his three wives. The elder brother, sensing his younger brother's covetous pangs, tells him a story about their ancestors, one involving an unmarried younger brother who envies his married elder brother for the younger and more seductive of his three wives.

**IN ITS TALE (OR TALES)** of brothers divided by desire, in its foundation in oral storytelling and in its anthropologically rich glimpse into an essentially vanished aboriginal culture, relayed in a manner that feels utterly singular in terms of conventional cinematic vocabulary, *Ten Canoes* feels closely related to *Atanarjuat*. Like *Atanarjuat*, the first feature film in the Inuktitut language, *Ten Canoes* is the first feature made in the language of the Yolngu.

Comparisons seem inevitable, yet

**DRAMA**

OPENS FRIDAY, JUL. 13

**TEN CANOES**

DIRECTED BY ROLF DE HEER & PETER DJIGHRA

WRITTEN BY PETER DJIGHRA

STARRING DAVID GULPILIL, JAMIE GULPILIL, PETER MINYGULURU, CRUSOE KURDUAL

*Ten Canoes* is no match for the natural grandeur and stark, startling imagery of *Atanarjuat*; rather, it functions quite effectively as a more quirky, small-scale, blood-tinged comedy of human foibles, not only lust, but also xenophobia, sloth and vanity. And it has some of the most curious pieces of general folksy wisdom I've come across in some time, such as "Never trust a man with a small dick."

Dutch-born Australian director Rolf de Heer works fluidly with the serpentine rivers and fecund, swampy landscape of *Ten Canoes*, as well as his charismatic cast. There are wonderful spontaneous, formally inventive moments. Before we even get to know the characters, while each is verbally introduced to us, the voice-over is accompanied by a sort of screen test: a close-up of each of their faces as they pose immobile before the camera, often breaking into a seemingly involuntary smile before their moment is through. The relationship between the camera and these characters is palpably warm and relaxed—no small feat considering that it's basically a matter of a white European pointing his camera at a bunch of largely non-professional naked black men in an unspoiled world and expecting them to convincingly conjure up the lifestyles of their ancestors.

But conjure they do, all the while displaying characteristics that any human being from any culture or time can understand. As the story progresses along, a stranger arrives, a woman vanishes, a shaman is employed and the small community at the film's heart negotiates its way through a time of violence and suspicion. There's no overwrought moral imposed about the virtues of "simpler" people or times to be endured here, just a good story of universal resonance. As the narrator tells us, this is his story, which is bound to be different than your story—but if you listen to it, you might just learn something. **v**





## Williams's schtick gives movie license to suck

JONATHAN BUSCH / jonathan@vueweekly.com

Mandy Moore is a slice of fluffy lemon meringue pie, served up from the heavens on a silver platter in which I can see my reflection; when she walks, the lightest trail of crust crumbs falls behind her, from which baby birds feed. Robin Williams is a left-over shepherd's pie, piled into a stained yogurt container left overnight in my desk because I decided to buy lunch instead. Read whichever arbitrary perversions into each as you feel necessary.

For those of you who haven't seen the trailer of *License to Wed* before



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WRITTEN BY KIM BARKER, TIM RASMUSSEN &  
VINCE WILMARTH

STARRING ROBIN WILLIAMS, MANDY MOORE AND  
JOSH KRASINSKI

practically every wide-release comedy over the past six months, I'll lay it down: Moore is Sadie, a young entrepreneur who, after falling for and agreeing to marry Ben (Josh Krasinski), a vintage-Gap-sweater-clad white boy, requests their wedding be officiated by her family's pastor, Reverend

CONTINUED ON NEXT PAGE

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# The cold hard truth about Hot Panda

CHRISTINA O'KEEFE / manychrista@vuuweekly.com  
 Summer in Edmonton: skaters, beggars, construction and festivals. The caravans of food vendors line Churchill Square, whose concrete vistas are dotted with art-  
 tents and dominated by a stage draped by a beer garden. The smell of warm, sticky cider and green onion cakes hangs in the humid air.

Blasting into the happy blue sky and late evening sunshine, Hot Panda cheerfully bashes out its way through a hyper-spazzy set list while an appreciative gaggle of mommies and toddlers, hipsters, festival volunteers and homeless people soak up the atmosphere—and, in some cases, the alcohol. Random spontaneous dancing breaks out, heads bob and knees wobble, petering out in between each song to uneven clapping and whistles. “I just signed our first autographs,” insists Keith Olsen grins proudly. Olsen is like a muppet incarnate—sweet broad smile, twinkly eyes and a face that’s endlessly malleable in the service of expression. Legendary for his cool t-shirts, low impulse control and total lack of animosity towards anything or anybody, Olsen is a solicitor’s band ambassador. “I should have been, ‘I love you,’” he says, fretting he may not have been effusive enough in dispatching his autographing duties.

“Keith’s the funniest one in the band,” Mike “Mostly Keyboard” Robertson concedes later on. “The best of us are the improv people, but it’s the one that gets everyone laughing.”

Chris Connelly, guitarist and singer, agrees. “He’s just this ball of energy,” he says, shaking his head in wonder as Olsen plows his way through a freshly generated monologue that makes Robin Williams seem reticent in comparison.

THE OTHER MEMBERS OF Hot Panda have coalesced as band business is taken care of and post-show beer is flowing. Indeed, they are “improv people”—Robertson, Connelly and drummer Maghan Campbell all have backgrounds in comedy improvisation. Connelly and Robertson are still juggling performers, on stage and in moving pictures as much as possible.

These days, Campbell saves her stagecraft for Hot Panda shows, mugging behind her drum kit in between songs, intersecting the odd showstopping wisecrack (“she’s got the most vulgar mouth on her,” Olsen whispers conspiratorially. “I love it.”), and singing the “girl” parts to Connelly’s “boy” parts, her long dark hair swinging in tempo as she provides the jaunty, loping gait that braids their symbolic Panda-pop together.

PREVIEW

FRI, JUL 13 (8 PM)  
**HOT PANDA**

WITH MELLIGROVE BAND, REBEKAH HIGGS  
 VELVET UNDERGROUND, SIO

Campbell is deadpan and quicker than a sailor with the blue words, but warm and hospitable, like Amy Sedaris doing an imitation of Veronica from the Archie comics.

“Boys always say I’m an ‘interesting’ drummer,” she laughs acidly. “And, I don’t mean to be insulting, but you’re really good for a girl.” But

“But she is a super-filly!” Robertson chimes in, with a triumphant vaudevillian “wakka-wakka” finish.

Connelly and Campbell make up a longtime couple, but the other Hot Panda boys hold her in equally high regard. There’s none of the scent of sexual privilege that can sometimes waft around couple-centred bands.

Campbell earnestly reports, “I’m totally comfortable sleeping with Keith or Mike. I’m as comfortable sleeping with them as I am with Chris.”

tomed to protecting his flock from predators and their own carelessness.

“It’s annoying here,” Connelly sighs, like a disappointed teacher relaying classroom test results. “A girl in the band is an anomaly, here. An all-girl band is a novelty. It wasn’t like that in Oslo.”

Campbell and Connelly lived abroad in Norway for a while, an experience they credit as being highly motivational and eye opening.

“I felt like they were more ahead in Oslo,” Connelly explains. “They

PRIOR TO FLEEING Edmonton, Connelly and Campbell had formed a band called the Blue Letters. Olsen joined that first band, but “quit because we weren’t going anywhere.” Robertson was his replacement. Both are multi-instrumentalists.

“We were bitter rivals from the very beginning, Mike and I,” Olsen contends.

Robertson laughs, “Keith actually plays keyboards better than I do.”

“They have very, very different styles,” Campbell interjects.

“Mike’s style of keyboard is way quirkier—for the purposes of this rock ‘n’ roll band, he’s the guy,” Olsen states.

What else does Robertson bring to Hot Panda?

“I’m full of awkward truths,” Robertson muses, “Like at our first show, this little punk girl yelled ‘teabag me!’”

“A hilariously drunk girl,” Campbell adds, touched. “It was very sweet.”

That first show—in October of last year—was “really, really bad” the entire band murmurs simultaneously but Hot Panda’s congeniality, energy and enthusiasm catapulted them into the spotlight, their short set talked about for weeks afterwards.

“Now it’s a creative explosion,” Olsen says, with an accompanying hand gesture like that of a scientist describing something on a grand scale.

We were pretty serious as a band right away,” Connelly clarifies. “If you’re going to do something, you should at least try to do it the best you can.”

Do the stuff you need to do as a band,” Campbell says. “People are like, ‘oh, you made a record so soon!’ We’re not a lazy band. We take what we’re offered—every show all the time. We didn’t want to wait to tour. So we toured. We didn’t want to wait to make a record. So we made a record. We didn’t want to wait to tour again. So now we’re going to tour again. Waiting for a break? Screw that! That’s crazy. We’ll head for it.”

The band’s *Whale Headed Girl EP* was recorded in Calgary with producer Diego Medina, an accomplished music-maker himself who plays with the Cape May Chad van Gaalen and a host of other projects.

“We sent him an email because he was working with the Wet Secrets—my favourite band in Edmonton,” Connelly says. “None of us knew what we were doing, so we wanted a comfortable working environment and all the help we needed. He’s cool to work with, he knows what he’s doing and



yes, in spite of the fact that I have a vagina, I can really lay down.”

“Our drummer’s a ‘modern girl,’” Olsen ribs, all saccharine on the last syllables.

Campbell trills, “Oh, you’re such a modern girl! Such a modern girl playing the drums!”

It’s clearly a band in-joke, one designed for the boys to show solidarity with their female member without getting all sappy about it.

“Our drummer sort of bends where the backbeat is, but she’s always looking for it—where’s the backbeat?” Olsen continues. “She’s not super-filly.”

“On long road trips, sometimes Maghan takes that too far,” Olsen chortles.

Connelly frowns. “Uh, maybe you shouldn’t say that. It can be taken the wrong way.”

Considering his career in film and theatre and frontman role in the band, it’s surprising that Connelly is the most low-key of the bunch. He has a serious but amicably boyish demeanour, helpful and polite. It’s difficult to tell whether this is his default setting or simply a function of being the guy who has to drive the band home later that night. He has a watchful gaze, like a shepherd accus-

had this really socialist, really healthy, artsy vibe. Like in Edmonton, if I just saw some random band, I’d probably hate them, but over there, if I saw a random show, there was usually something I’d really like. There was all this cool stuff happening. The Scandinavian pop scene was amazing.”

“And Oslo was on this circuit,” Campbell reminisces. “We saw more great Canadian bands than we ever have here.”

“Once we got back from Oslo,” Connelly declares, “we said, ‘let’s really try to play music instead of fucking around.’”





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he's really patient—we'd do the same take over and over again, and we'd feel bad and be like, 'uh, okay, I think it's fine to move on' and he'd be like, 'No! Do it again!' He wouldn't let us be bad. Really, he was perfect for us."

Medina must have done something right, because Hot Panda has been charting locally and nationally. With their upcoming "official" EP release in their hometown, followed by a coast-to-coast tour, they can expect to shift a few more copies—maybe even enough to finance a full-length, which they are all eager to work on.

**HOT PANDA IS BORED** with awkward truths. They would like to move on to lies, preferably also of the awkward variety.

"Whatever people see in print, they'll ask us about in other cities when we tour," reasons Robertson. "So, let's say we started as a Kiss cover band."

Done. What about individual lies? "I used to be a Hutterite," Robertson ventures. "My ancestor, Jacob Hutter, founded the Hutterites in the 1800s."

"My dad inspired the movie *Rudy*," Connolly asserts. "He's the real-life Rudy."

"Romantically, I was linked to Calgary's Kara Keith. We were the hottest couple in Canadian indie rock," Olsen says garrulously. "But I wouldn't marry her, because she

asked me to take her name and I didn't want to be 'Keith Keith'—'Keith squared.' And baby Keith would be 'Keith cubed.' No good!"

"For the last three years, I haven't brushed my teeth. Every two weeks I get them professionally cleaned, and fluoride, too," Connolly notes.

"Fun fact: I was one of the kids in *The Care Bears Movie* that discover the Care Bears after they come to earth," Robertson contends. "The Hispanic one."

Olsen interjects, "I was born with a tail. A skin tail. It's part of my vertebrae."

Campbell weighs in. "On our way back from our tour, in Saskatchewan, our van broke down and we went at this church to see if we could get help. There were all these toilet seats and milk bottles in front, and I knocked on the door and this guy with long hair answers, in silver track pants and half his teeth missing and no shirt. So I go in to use the phone and he stabs me. I stumble out and the guys in the band don't know, they don't realize I am dying, and I die. They put me in the back and we drive back to Edmonton. When they get here and go to take me out, I wake up from the dead with the sticks in my hand"—she leaps up, eyes wide and shouts—"ready to rock and roll!"

"Yeah, the EP has all sorts of hints that she died," Robertson chuckles. "If you look at one of the lobsters in the mirror, it spells out 'Maghan is dead.'"

"Actually," Campbell says with a smile, "half that story is true." ♡

## Lizzy Hoyt fiddles with her *Red Shoes*

EDEN MUNRO / eden@vancouverweekly.com

**L**izzy Hoyt has been playing fiddle with country groups around town since she was 16 years old, but when it came time to record her first solo album, *My Red Shoes*, she packed up and headed south to Missouri.

"I have some friends who live down there and they said, 'you know, I think you should record a fiddle CD,'" Hoyt explains in a friendly, enthusiastic voice. "That was in

very long days in the studio—and managed to get all the ones I was interested in having on the CD on there."

**HOYT'S ALBUM IS** jam-packed with foot-stompin' fiddlin', but she's also spent plenty of time playing classical music. She still plays a little of that for herself at home, but when she plays with other people, she's happy to be playing the fiddle.

"Both my parents are classical musicians, but they both come from smaller communities, so for example my grandfather was also a fiddle player," she says. "Although I grew up playing classical and taking lessons, at family gatherings I'd always be fiddling because there was always music associated with any type of family thing that we went to."

"This kind of music, that's how you learn—at least I feel that I learn a lot from actually playing with other people," she continues. "In classical

**PREVIEW** | SUN, JUL 15 (7 PM)  
**LIZZY HOYT**  
MCDUGALL UNITED CHURCH (10025—101 ST.)  
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about September, so at the end of October I went down to visit them and they have a studio down there, so I stayed for about a week and a half, put down all my tracks and that was that. It was kind of a last-minute thing."

As fast as the recording process was, Hoyt admits that it wasn't all that difficult, thanks to some pre-production that she did here at home before leaving.

"I decided beforehand what tunes I wanted to include and went down there and did them," she states confidently. "We only had a short amount of time, so at first we thought we'd have to just do certain ones, but we just kept rolling—with

music, you learn music from a piece of paper and I noticed a huge difference when I was fiddling. You can learn tunes from books or from CDs but you notice a huge jump in your ability to create a style when you play with other people live and just jam together. I think it's really a part of the culture of fiddling, actually." ♡



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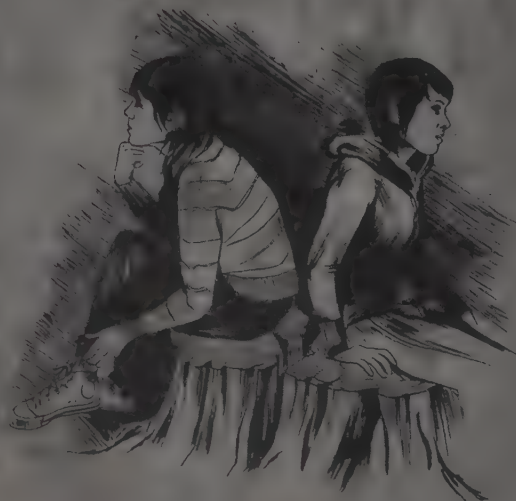
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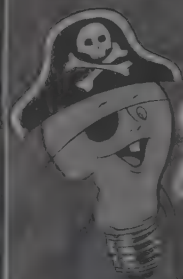
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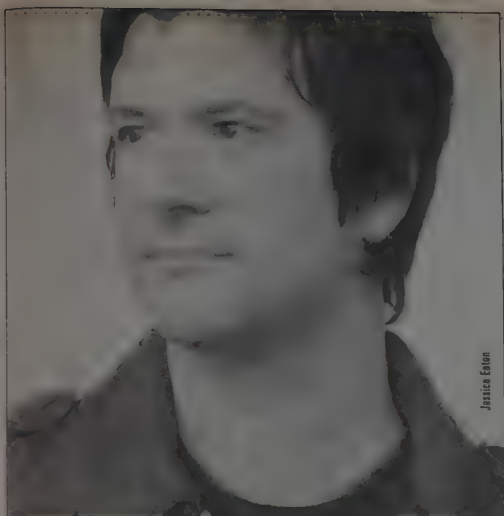
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Justine Eyles

## Bradley's got a new *Pink Pill Program*

CARDLYN NIKODYM / carolyn@vancouverweekly.com

When you listen to Bradley's recently re-released and revamped *Pink Pill Program*, you're not at all surprised to hear a cover of the Cure's "Love Song." It's not that the rest of the album conjures up Robert Smith and his band at all, but the well-known ballad shares a sensibility with Bradley's low-key hybrid of acoustic and electronic bleeps and bloops.

What is surprising is what the choice of cover could have been.

"It wasn't so much the Cure as it was that song. I just really love that song. I'm always kind of the sucker for the ballad on the album—on everybody's album," he says. "I don't know why I picked that one—it was between that one and 'Home Sweet Home' by Mötley Crüe. Maybe the next album."

But then again, the Vancouver musician (aka Brad Ferguson) did do tour time with Econoline Crush—a band that is probably closer to the Crüe than anything else he's known for.

Between music school, touring with the likes of Lily Frost, Kristy Thirsk (of Delirium fame), producing and playing bass with the Modelos, he's a busy musician who has been at it for over a decade.

"At this point they just call me up," he says of sharing the stage with other bands. "I've done enough stuff now for enough people that I don't have to go and pursue anything anymore. People see me play in different places and call me and ask me to do their shows."

"I love it," he continues. "There's stuff to be learned from everybody and the people that I am playing with are all great songwriters or great musicians or they seem to have risen

PREVIEW

FRI, JUL. 13 (10 PM)

**BRADLEY**  
WITH DJ DERVISH, PLAN 0 FROM INNER SPACE,  
EDDIE LUNCHPAIL  
NEW QTV, \$5

above the pack a little."

**HIS RESUMÉ ALSO** includes a successful, albeit short-lived, turn in joystick—a collaborative project with Coco Love Acorn—that made television folk come a-knocking.

"Joystick just ended up doing more of a studio project. We did the album and that was really the first music that I had ever written and the first collaboration I ever did—as far as a writing collaboration and a production collaboration," he explains. "Mostly people from TV started to get into it, and we sold a bunch of tracks to TV shows, but as far as it lasting, it never went anywhere. And Coco's touring constantly doing her solo thing."

The pair had tracks end up on *The L Word* and *Dead Zone*, and more recently Bradley has done work for CBC's *Intelligence*.

Re-released two weeks ago for Canada-wide distribution, *Pink Pill Program* blends elements of electronica with layered instrumentation and personal, slithery vocals—you can definitely discern that Bradley is a fan of Beck. Lyrically he isn't at all satirically political, though, and sonically he doesn't so much emulate the Californian scientologist as he does take the inspiration and cast into his own mould. And while it might be interesting to hear Bradley cover something like "Where it's At," it would be a hell of a lot more interesting to have him prick us with some Poison power ballad. **v**

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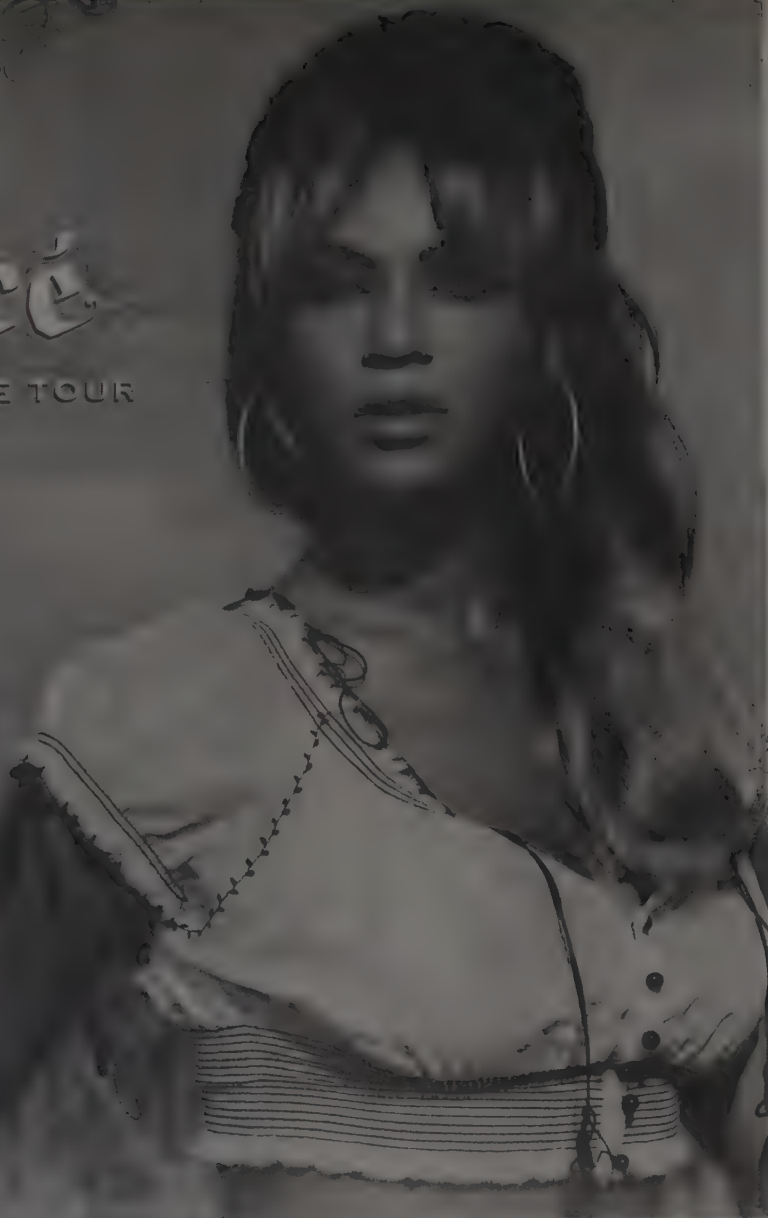
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# Night time is the right time for Stuart

BY AMY BIRTLES / [birtles@vancouverweekly.com](mailto:birtles@vancouverweekly.com)

If you really want to enjoy folk music, there's probably no better way to do so than to attend a big folk fest. You've got more artists to choose from than you would at a regular concert, a more relaxed atmosphere and the performers and audience get to mix and hang out together over the course of the festival. According to Edmontonian Jeff Stuart, who appears at this weekend's

**PREVIEW**  
FRI. JUL 13 TO SAT. JUL 14  
**PEMBINA RIVER NIGHTS FESTIVAL**  
WITH JEFF STUART, FRED EAGLESMITH, RAE LYNN AKI, MONTY KORT  
HANGERTON PARK (NORTH OF EVANSBURG), \$25

Pembina River Nights Festival—Stuart is performing on Saturday night, but the festival begins on Friday night—it is this sense of community which establishes itself at a festival that he likes the most.

"You really get to connect with other artists at a big event like this one," he says. "That's what I'm looking forward to."

Connecting with other people seems very important to Stuart, both personally and professionally. Having been somewhat of a vagabond—Stuart has lived in a number of different Canadian cities and spent some time living and performing in Europe—throughout his life, Stuart has been able to meet peo-



ple from all over the world.

"I think it's sort of the same thing as a festival," he says when asked why folk music and being a vagabond seem to go hand in hand. "There's a new sense of connection, of learning, all the time."

**THE PEMBINA RIVER** Nights Festival—tickets are available at Acoustic Music Shop and Myhre's Music—will give listeners an opportunity to hear the

songs Stuart and his new band have been writing and plan to record sometime in the not-too-distant future. As Stuart explains, having the new band has expanded his creative horizons.

"I did the solo thing for a long time, so it's a real treat to have other people to bounce ideas off of," says Stuart. "And they're all such talented musicians I can just step back a bit and enjoy myself." ▽

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JULY 21 - NATHAN MANNING - EARLY SHOW - 7PM VELVET UNDERGROUND

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**THE REAL MCKENZIES**

AND SPECIAL GUESTS SAINTE CATHERINES

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**SATURDAY**

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END OF  
SIRENS

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# The Deftones wake up with a *Saturday Night Wrist*

BY NAR BARTLES / [bryna@vuwweekly.com](mailto:bryna@vuwweekly.com)

After some hard times, things are looking up for the Deftones. Reports of problems within the band and breakup rumours swirled around them while they recorded their newest album—cheekily named *Saturday Night Wrist*—after the feeling you get when you drunkenly fall asleep on your arm—but the band has apparently emerged from its hardships intact and raring to go.

"I think the press likes to eat up the whole 'almost broke up and overcame' angle, but it was just regular band stuff," explains the group's frontman and keyboardist Frank Delgado. "It was a lot of non-communication. It's not always hunky dory being in a band for so long, so we just had to sit down and figure out how to move forward. After all of it we made a pretty good record."

The band saw its record leaked on the internet a few weeks before the official release date, which might have caused a big headache for the band, but Delgado didn't think it was that big of a deal.

**PREVIEW**

SAT. JUL. 14 (8:30)  
**THE DEFTONES**  
WITH DIE MANNEQUIN  
SHAW CONFERENCE CENTRE, \$34.50 (ALL AGES)

"It's kind of inevitable nowadays. What sucks is when stuff leaks before the album is even finished," he says, explaining that such a scenario has happened to the band in the past. "An unfinished song, or something that's not going to make it onto the album; it's kind of like for someone who writes books, you definitely wouldn't want someone to read your first draft."



**DELGADO SAYS** The band—which includes vocalist Chino Moreno, guitarist Stephen Carpenter, bassist Chi Cheng and drummer Abe Cunningham—is looking forward to touring

Canada, then heading overseas and ultimately making a new album.

"You'd love to hope you've learned from your mistakes," he says, refer-

ring to everything they went through to get the last album done. "Hopefully we'll be able to learn from them, but we won't know until we try again." ▀



## A mad chef leads the Mad Caddies into town

BY JOEL KELLY / [joel@vuwweekly.com](mailto:joel@vuwweekly.com)

At this stage in their career, with five albums under their belts and an international following, it's unlikely that the guys in Mad Caddies are about to call it quits. But, if it ever were to happen, lead singer Chuck Robertson knows exactly what he'd do: he'd become an organic farmer.

"I've been dabbling for years, and now it's not so much of a business risk," he explains. Robertson is pleased to talk shop about food, an obvious pleasure of his. Topics range from his haunted skills with a barbecue—"Tri tip, beef, ribs, or chicken. Any three of those, and I'm your man"—to looking forward to some good old fashioned Alberta beef—"I had one of the best steaks I've ever had up there. We're going to offend the vegetarians"—to the band's recently released *Habanero*

**PREVIEW**

THU. JUL. 13 (9 PM)  
**MAD CADDIES**  
WITH THE REAL MCKENZIES, THE SAINTS CATHARINES  
STARLINE ROOM, \$19.50

Garlic hot sauce.

"We didn't actually say, 'we really need to expand our merchandise into edible products,'" Robertson laughs. "It's strictly a novelty item. It's just for fun, but it's really good."

**ROBERTSON'S INTERESTS** ARE as diverse as his musical influences. Despite Mad Caddies being best known as a ska band, he prefers to describe his group as a very eclectic rock band that dabbles in ska. Robertson seems to face the question of genre quite regularly as ska becomes increasingly populated by bands with more and more diverse sounds, partly due to economic pressures.

"It was pretty hard in the late '90s," Robertson admits of the post-No Doubt era of ska. "We said screw it and went over to Europe, where they were liking our sound. Now, we're back in North America and rebuilding our following again."

"The result, he is happy to say, has been both encouraging and slightly dating to the band. "Some of our fans are now in their late 20s and early 30s. There are also fresh kids who are just discovering our music, whether it's younger siblings learning from their older brothers, or even their kids," he says. "We're starting to span the generational gap."

As for Robertson, he doesn't see himself settling down any time soon. "I have other friends who are in regular jobs, but I can't see myself doing the rat race thing," he admits. "That definitely shows up in our music." ▀



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SATURDAY JULY 14

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THURSDAY JULY 19 JAZZ PRODUCTIONS PRESENT

THE GOLDEN DOGS  
PORTRAITS / NIK PERRAULT

FRIDAY JULY 20 - EARLY SHOW AT 7:30PM

THE WYRD SISTERS  
FRIDAY JULY 20 - LATE SHOW AT 10PM

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UPCOMING: 21 NATHAN (EARLY) JIMMY SWIFT BAND (LATE)  
23 JFK & THE CONSPIRATORS • 27 BRETT DENNEN

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## ALBUM REVIEWS

## NEW SOUNDS

JUSTICE  
↑ VICK

MARC MORIN / marc@vuweekly.com



THIS ROCKS

Break out the skinny jeans, put on your hot vintage sunglasses and clear your nostrils because French electro duo Justice have released their first full-length album just in time for summer. ↑ brings the party and brings it hard with their signature deep glitchy beats and over-the-top-notch production. The sound is dirty and filthy and has never been so effective in making you want to get your groove on.

Known worldwide for their Ed Banger Parties run by Daft Punk manager and label owner Pedro "Busy P" Winter, Justice does an excellent job of encasing the soul of a huge party in an album—even featuring vocals of fellow Ed Banger Uffie.

One great thing about this album is, although it is broken up into tracks, there are great mixes between each song, giving the feel of an old mix tape DJ set. With a Jackson 5-esque chorus in the track "DANCE" and industrial samples laden throughout, this album lets the world know that the main exports of France are now wine, cheese, questionable sex acts and electro.

THE UNITED STEEL WORKSHOPS  
OF MONTREAL  
KEROSENÉ AND COAL  
WEEKLY

LEWIS KELLY / lewis@vuweekly.com



THIS ROCKS

It's a sad fact of life that Shania Twain is, to many people, the face of Canadian country music. Despite the

best efforts of Corb Lund and his compatriots, there hasn't been much done to change this—until now. *Kerosene and Coal*, the latest from Canuck banjo-addicts United Steel Workers of Montreal, is a brilliant piece of pop-country. It probably won't re-brand Canadian country, but it deserves to.

*Kerosene's* primary appeal is its catchiness. Simple, up-tempo tunes are the order of the day here, and they're a lot of fun. The Workers do slow down from time to time, but the record is at its best when everything is turned up to 11. The album is as full of energy as any dance record, and it compels locomotion in a similar fashion.

THEY SHOOT HORSES DON'T THEY?  
PICK UP STICKS  
KILL ROCK STARS

BRYAN BIRTLES / bryan@vuweekly.com



THIS ROCKS

The first time I saw They Shoot Horses Don't They? live was at a Halloween show at a roller rink. The band being at its wacky best in a live setting, and the setting being one of the wackiest places I've ever seen a show, you can imagine what kind of an evening it was.

On record They Shoot Horses Don't They? retains its oddball sound and most of its explosive energy. Oom-pah-pah-ing from song to song like a marching band in a parade that has caught on fire, *Pick Up Sticks* delivers the kind of playfully unstable—and I mean the way the beats falter in addition to the mental processes of the members—music that can turn your party from a drab basement get together into a raucous group makeout.

If you're not into raucous group makeouts, then obviously this isn't for you. But who are you kidding—noticed you noticing me, and I know you noticed me noticing you noticing me. The party is in my basement on Saturday.

DIGITALISM  
IDEALISM  
ASTRAFRYXKS

LEWIS KELLY / lewis@vuweekly.com



THIS ROCKS

Oh, those crazy Europeans with their techno duos and crazy electronica. It's enough to make this North American's head explode!

Digitalism, made up of two dudes from Germany, is frequently compared to Daft Punk. While Jens Moen and Ismail Tuefekci haven't yet been turned into robots, they share other characteristics with their French peers: they, too, can make a wicked album of dance music.

*Idealism*, Digitalism's first full-length album, feels an awful lot like *Discovery*, Daft Punk's second release, simply because of its polished nature. Sample after sample is layered on top of one another until dizzying heights are reached and you enter a kind of musical nirvana.

It's difficult to articulate precisely what it is about tracks like "Pogo" or "Zdarlight" that makes them so hypnotic, but whatever magical quality allows someone to make awesome techno music, Digitalism clearly has in spades.

THE SMASHING PUMPKINS  
ZEITGEIST  
ALPHE

BRIAN GIBSON / brian@vuweekly.com



THIS IS OK

The CD booklet for this two-man, rocky Smashing Pumpkins restart, *Zeitgeist*, suggests Billy Corgan and Jimmy Chamberlain are both satirizing and exploiting the times, with an image of Paris Hilton in front of a nuclear cloud and then an apparent sincere thank-you to the blonde aires in the credits. But opener "Doomsday Clock" is some uncompromising rock 'n' roll that captures a little of the

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**Hot Summer Guide**

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analyzing truth of these dark days:  
in certain of the end / It's the  
ans that has me spooked ... is  
everyone afraid?" Then the riffs  
edge into similar-sounding "7  
ades of Black," while some songs,  
single "Tarantula," seem a hollow,  
and carving-out of not just old Pump-  
kins but a crash-and-bash QOTSA.

When a track is tight and sleek or  
the rumbling, loose and driving, like  
bleeding the Orchid" or the prog-ish  
United States," there are flashes of  
originality. "I'm in touch with you,"  
Corgan sings, but while there aren't  
only numbingly dull songs here—  
though the anesthetic starts to settle  
in by the end—only a few parts sug-  
gest a feel for the fresh songcraft of  
earlier Billy Corgan and company  
his s. *Zeitgeist* is generally too uni-  
form, too uninspired—but perhaps  
that's its truest reflection of our blan-  
keting world.

#### VARIOUS ARTISTS ANCHORED IN LOVE: A TRIBUTE TO JUNE CARTER CASH MCA/UMG

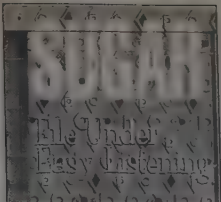
CHRISTA O'KEEFE / [merychrista@vuwweekly.com](mailto:merychrista@vuwweekly.com)

If you can get past the  
"Jesus-y" stuff (and there's a  
lot of it here—this was, after  
all, the pious woman who  
taught Johnny Cash to the Judeo-  
Christian God), *Anchored in Love* is a  
tenderly capable and dotingly  
made tribute to arguably the "better  
half" of the couple.

Johnny's beloved June was often in  
the shadow of the creative and mythic  
taint of the Man in Black, but she was  
his partner musically long before they  
shared a marriage bed, and *Anchored*  
is an excellent primer on her gospel-  
infused milieu. A legend in her own  
right, Loretta Lynn masters the iconic  
"Wildwood Flower," a gentle reel of  
disappointment and restoration that  
can be interpreted as a journey  
through the wilderness of divine love  
to romantic love.

Duets are many here, mostly  
unappealingly chosen (except the ex-  
ecrable Billy Bob Thornton narrating  
"Road to Kaintuck"): Sheryl Crow  
reminds us she's more than a  
women's magazine content stable  
paired with Willie Nelson for "If I Were  
A Carpenter," Carlene Carter and Ron-  
nie Dunn rip through a saucy "Jack-  
son" as if it were their own and Patty  
Loveless and Kris Kristofferson deliver  
a tender "Far Side Banks of Jordan."  
Chris Costello does a predictable and  
irrevocable "Ring of Fire," while  
Carter Cash's stepdaughter Rosanne  
Babson eulogizes "Wings of Angels."

The most affecting songs are the  
least expected: Grey DeLisle renders  
"Big Yellow Peaches" forlorn and for-  
given, while the finale, Emmylou Har-  
ison's "Song To John," is enough to  
reduce anyone to tears.



## Man, that record sucked!

### MUSIC ENTER SANDOR

STEVEN SANDOR  
[steven@vuwweekly.com](mailto:steven@vuwweekly.com)

Last weekend, my wife and I decided  
to head to the closing-out sale of  
Toronto's most famous music-selling  
institution, Sam the Record Man's  
flagship store on Yonge Street.

The famous rotating neon records  
that adorn the shop were pretty well  
burned out, but the store was jammed  
for the final clear-out sale, with some  
merchandise going at 50 per cent off  
and CDs going as low as 99 cents  
each. Sam's, which used to be the  
biggest record-store chain in the coun-  
try, was going, going, gone. And cus-  
tomers like us were picking over the  
bones, long after the auctioneers had  
already sold the gold records, memo-  
rabilia and CD and DVD lots. Basically,  
what we were going over is what the  
auction attendees wouldn't take, even  
for free.

So, straight to the 99-cent bin I  
went—and what a rogues gallery of  
music. I remembered seeing a few  
CDs I'd given no-star reviews to in  
the pages of *Vue*, but what struck me  
is how many of the 99-cent albums actu-  
ally came from decent bands. Every  
band puts out a dud album at some

point, and it's copies of those albums  
that are so dangerous to the stores.  
Basically, the stores, knowing the  
band is hot, buy a ton of copies in  
advance of the release date, and are  
then stuck with them when it stiffs.

Really, I think I saw at least 200  
copies of Sugar's *File Under: Easy Lis-  
tening*. Remember, the full-length  
album Bob Mould and co put out after  
*Copper Blue*, which was regarded as  
one of the best records of the '90s? Of  
course you don't. It was the album  
that disappointed—and tanked. Obvi-  
ously, some buyer over a decade ago  
thought that Sugar's next album was  
going to break it big ... and, in 2007,  
those copies were in the 99-cent bin,  
along with the Modern English album  
that didn't have "I Melt With You" and  
Morrissey's *Your Arsenal*.

It got me thinking. We spend so  
much time in music journalism cele-  
brating the great albums, but what  
about disappointments? This 99-cent  
bin was filled with the woulda coulda  
shouldas of modern rock.

What's your pick for the most dis-  
appointing record you ever bought? I'd  
love to hear from you. ▽

Steven Sandor is a former editor-in-  
chief of *Vue Weekly*, now an editor  
and author living in Toronto.

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# Tight gonch and good songs

EDEN MUNRO / eden@vuuweekly.com

‘We’re watching *Alice in Wonderland* here,” laughs **Melissa Majeau** over the phone, before adding, “and we’re actually painting merchandise. My neighbour Isabelle [Pageau] and I, we are designing our own merchandise. There are tank tops and panties, tight gonch and bags and shopping sacks. They’ve got little cherries on them with an arrow shot through them, and some of them have these little happy crabs on

folk songs and the swirling grooves that the band provides—guitar lines twist in and out and around the bass, while the drums carry the groove along.

Majeau says that when she writes, the songs begin with just her and a guitar, but she’s happy with the way things evolved once she brought the tunes to the band,

“I’d say the lyrics are always in the forefront, being that I’m a singer-songwriter before I’d say I’m a musician,” she explains. “But I find the more I’m recording, the more the grooves become a stronger driving force. Like with this album, the groove just kind of takes over the lyrical content.”



PREVIEW

FRI, JUL 13 (6 PM)

**MELISSA MAJEAU**

STANLEY A MILLNER LIBRARY THEATRE, \$10 (ALL AGES)

them, and snowflakes and crocodiles—all handmade artwork and merchandise.”

Talking to Majeau it becomes clear that she holds an appreciation for every nuance when it comes to making music—“People think, ‘oh, it’s not important, it’s about the music,’” she says, “but it’s not—art is the whole package, the stimulation of the senses”—and it’s not at all surprising that she is taking the time to create her own merchandise as she prepares to release her third album, *Snowflakes and Arrows*. The CD release show will even be accompanied by art displays from her neighbour Pageau and Sandra Kunz, with Majeau performing with her band and a few special guests.

**STILL, MAJEAU IS IN** no danger of sacrificing musical quality in favour of the visuals. Her new disc is a raw mixture of Majeau’s soulful

# Are we there yet? Are we now?

DAVID BERRY / david@vuuweekly.com

‘When I came to my label and told them I wanted to do a Billy Bragg-style bass project, they thought I’d lost my mind,’ says **Ken Tizzard**, his easy baritone betraying a touch of bemusement as he explains his decision to embark on a solo career. “I didn’t care, though: I couldn’t spend the rest of my life doing the same thing over and over again.”

The “same thing” Tizzard refers to would be



PREVIEW

SAT JUL 14, 9 PM

**KEN TIZZARD**

WITH JAMIE MARSHALL  
BLACK DOG, SS

playing bass for Canadian alt-rock bands. After a stint in radio-friendly Winnipeg group the Watchmen, Tizzard—who actually hails from the East Coast, though he currently makes his home in Toronto—found himself thumping strings for 604 Records darlings Thornley, a band distinguishable from his old group mostly only in name and roster.

After splitting with the group in 2005, Tizzard knew he didn’t want to keep up with the same old same old. Instead, he retreated to the singer-songwriters of his youth—Bob Dylan and Nick Drake are the names he most frequently mentions—and put out an album heavily influenced by such, last year’s *Quiet Story House... An Introduction*, label be damned.

“Ultimately I have to do what’s in my heart,” Tizzard explains. “If people get it, they get it, but I’m not going to do something I don’t want to do anymore.”

**OF COURSE, THAT HAS** come with drawbacks: the days of tour buses and thousand-seat venues have been traded for RV trips with the family—Tizzard’s wife and two children are accompanying him on this cross-country tour, camping their way across Canada—and more intimate performances, but for Tizzard, that’s actually part of the appeal of his new gig.

“My family gets themselves a great vacation and I get to play the music I want to play for people,” Tizzard says in a voice tinged with almost instant nostalgia. “That is everything I could want right now.”

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**ARIES (MAR 21 - APR 19)**

Among the Yanyuwa Aboriginal people who live along the coast of Australia’s Northern Territory, the word for “fat” is *nalu-ngiliny*. It doesn’t merely refer to the greasy stuff that grows naturally under the skin of animal bodies. It’s also a metaphysical term for vitality. Anything that’s rich in *nalu-ngiliny* is healthy. A certain landscape may be considered fat, for instance, which means that it’s fertile and sacred. Your assignment in the coming week is to identify the things in your life that are *nalu-ngiliny*, and to give them the honor, gratitude and nurturing they deserve

**Taurus (APR 20 - MAY 20)**

“Don’t cross a bridge until you come to it,” advises the old adage. But is that really a good idea? Fact is, the world belongs to people who have crossed bridges in their imaginations long before those bridges existed. Let that be your guiding thought in the coming weeks. Taurus. Start visualizing, contemplating and building in your mind’s eye a certain bridge you want to make abundant use of in 2008.

**GEMINI (MAY 21 - JUN 20)**

The German word *selig* can mean both “ecstatic” or “blessed.” It implies that profound bliss can be a divine gift; that deep pleasure may generate or come from spiritual inspiration. The English language doesn’t have a term comparable to *selig*, maybe because our culture regards ecstasy with suspicion. Religious people tend

to believe that the blessed are those who are good and kind, certainly not those who are skilled at cultivating ecstatic states. People who worship rationality, on the other hand, like intellectuals and scientists, often think of ecstasy as at best an irrelevant state, and at worst a non-productive or deluded indulgence. Personally, I’m in alignment with the values embodied by the word *selig*. It happens to be your specialty this week.

**CANCER (JUN 21 - JUL 22)**

To celebrate your ramble through the most wildly independent phase of your astrological cycle, I’m offering you three inspirational quotes. The first is from poet ee cummings: “To be nobody but yourself in a world that is doing its best day and night to make you like everybody else means to fight the hardest battle that any human being can fight.” Your second shot of motivation is from Clarissa Pinkola Estes: “If you have ever been called defiant, incorrigible, forward, cunning, insurgent, unruly, or rebellious, you’re on the right track. If you have never been called these things, there is yet time.” Lastly, here’s a Hindu proverb: “There is nothing noble in being superior to some other person. The true nobility is in being superior to your previous self.”

**LEO (JUL 23 - AUG 22)**

What is the meaning of life? Is there such a thing as free will? Why is there something rather than nothing? If God exists, why does he or she seem to be invisible? Dear Leo, questions like those I just asked are completely irrelevant to you right now. To ponder them for even a few minutes would be a waste of time. Here, on the

other hand, are the kinds of questions that will lead you in the direction you need to go. What is your greatest fear and what can you do to diminish it? How could you become smarter about the way you love? What pose would it be a big relief for you to drop? Which of your wounds is primed for a dramatic healing, and what’s the best way to begin the cure?

**VIRGO (AUG 23 - SEP 22)**

“The things that can destroy us,” said Gandhi, “are politics without principle; pleasure without conscience; wealth without work; knowledge without character; business without morality; science without humanity; and worship without sacrifice.” You Virgos are better than most signs at avoiding six of those dangers. The one you’re most prone to get tripped up by is knowledge without character. The coming weeks will be an excellent time to check in with yourself to see if you’re guilty of that flaw, and then, if you find a shortfall, take steps to correct it. Make sure that you’re not only being smart, but also wise.

**LIBRA (SEP 23 - OCT 22)**

It’s Welcome Your Challenges with Open Arms Week. To take maximum advantage of this festive occasion, practice being grateful for your interesting difficulties; remind yourself of how much smarter and stronger they can make you. Celebrate the riddles and dilemmas that have helped and will continue to help transform you into such a uniquely gorgeous creature. Now study these words of wisdom from playwright Theodore Rubin: “The problem is not that there are problems. The problem is expecting otherwise and thinking

that having problems is a problem.”

**SCORPIO (OCT 23 - NOV 21)**

I asked my readers to make a prediction about what age they’ll be when they finally know exactly who they are. “I hope I NEVER completely know who I am!” wrote Bridget. “I love discovering new things about myself, and to change as everything else around me changes. It is one of the most beautifully thrilling things about life.” If you share that perspective, Scorpio, the coming days should be pretty fun. You’re likely to become dramatically more mysterious to yourself. You’ll be evolving, even mutating, in ways that may amaze you, and you’ll be coming face to face with hidden aspects of yourself. Let the confounding, enriching expansion begin!

**SAGITTARIUS (NOV 22 - DEC 21)**

After studying the astrological omens and consulting with an elite panel of 20 village idiots, my team of horoscope experts has determined that at least once in the coming week you would be wise to wander around town with no particular goal, responding with innocent enthusiasm and hungry curiosity to whatever scenarios you happen to stumble upon, pleased to be educated by the random flow of stimuli that come your way. If you don’t have the courage or leisure to pull that off, here’s the second-best strategy: go someplace you’ve never been and do things you’ve never done. Third-best: spend an entire day being naked.

**CAPRICORN (DEC 22 - JAN 19)**

A misguided swan became infatuated with a pedal boat at a pond in Hamburg, Ger-

many. Apparently mistaking it for his soulmate, the devoted bird guarded the boat jealously and rarely left its side. The human owner of the boat found it amusing at first, but later regarded it as a nuisance, since the enamored swan chased away all potential renters of the vehicle. I propose to make this poignant creature your anti-role model in the coming weeks, Capricorn. May he inspire you to free yourself of all delusions you have entertained over the years about the kind of intimate ally you need in order to be happy.

**AQUARIUS (JAN 20 - FEB 18)**

“I think we ought to read only books that bite and sting us,” wrote Franz Kafka in *The Blue Castle Notebooks*. “If the book does not shake us awake like a blow to the skull, why bother reading it in the first place?” I suggest you find at least one such book to help you get the most of the current cosmic configurations, Aquarius. More than that, I encourage you to find people and experiences and dreams that have a similar effect. It’s that phase of your cycle when you can thrive on fertile uproar.

**PISCES (FEB 19 - MAR 20)**

“The master in the art of living makes little distinction between his work and his play, his labor and his leisure, his love and his religion,” wrote novelist James Michener. Your assignment in the coming week, Pisces, is to get at least three steps closer to being such a master. Use all your ingenuity and imagination to figure out how to bring the full force of your primal lust for life into every single thing you do, even activities that other people might regard as trivial or difficult or low-status.





# Okay ... I'll take 'STD potpourri' for \$200, Andrea ...

## DEAR ANDREA

I get cold sores on my lips. Since I don't want to infect my wife with the herpes virus when I have an outbreak, I don't kiss or go down on her.

Are we being too cautious? Is it safe to love, can't you have cold sores?

LOVE, LANCE HUBBY

## DEAR HUB

Of course you're not being too cautious. The mouth kind of herpes (herpes simplex one) prefers mouths and the other sort (simplex two, natch) prefers the other places, but like so many of us it can be persuaded to switch sides under the right circumstances. Keep doing what you're doing, since it seems to be working.

LOVE, ANDREA

## DEAR ANDREA

What's the deal with the transmission of HPV? Is it spread by contact with the blisters themselves or the area in which the

blisters appear, or is it blood-borne and spread by contact between uninfected orifices?

I guess my question is basically, well, what is the safe sex protocol for genital warts?

LOVE, QUESTIONS

## DEAR GUY

Um ... which goes in the what now?

Okay, this part is important: HPV stands for "human papilloma virus," aka "genital warts." The blisters-causing thing is herpes, aka HSV, which is similar in a lot of ways (caused by a virus, treatable but incurable and spread by contact) but not at all the same thing.

The quickie answers to your questions would go something like this: it's spread by contact with the infected area or something that's been in contact with same; it is not blood-borne, so the safe-sex protocol is "don't touch uninfected partners with your affected bits or with

other body parts or random objects which have recently rubbed up against your affected bits."

I strongly urge those who know as little about these things as you do to go from here to someplace like [ashstd.org](http://ashstd.org) or the CDC and read more before rubbing anything much of yours against anybody else's anything, really.

LOVE, ANDREA

## DEAR ANDREA

I am a lesbian who has gotten a genital wart about once a year for six years, so I guess I'm stuck with it. I had a girlfriend for two years who never got a wart, even though we weren't ultra-safe. Now that I'm single again I'm worried about what I can safely do with other women. Can HPV be transmitted by naked snuggling? High humping? Strap-on sex (with a condom of course)?

LOVE, LINDSEY

## DEAR SNUG

Potentially, potentially and also potentially, since the condom will be covering inert silicone or whatever but not preventing your partner from sliding up against the un-barriered, occasionally warty parts of you unless it is an extremely loooong strap-on device (not that there's anything wrong with those).

The general word on STDs is that woman-to-woman transmission is the least likely of the commonly-occurring permutations but not, of course, impossible. I'd suggest full disclosure, as much caution as practicable and a philosophical attitude.

LOVE, ANDREA

## DEAR ANDREA

My girlfriend just got diagnosed with HPV after an irregular Pap. We've been having tons of unprotected sex for about two years.

This may sound stupid, but should I start

wearing a condom every time? Can't I just assume that I'm already carrying HPV like 75 per cent of the country? Neither of us wants to go back to protected sex.

LOVE, RESIGNED

## DEAR LIND

You know, that's actually a really good question. The truth is, you and your girlfriend going about your business condom-free, knowing all you know is pretty much the definition of "informed consent." There's nothing stopping you from proceeding as is.

Another thing at least 75 per cent of the population has in common at some point, though, is that they have girlfriends or boyfriends and then they break up and get new ones. Call your attitude fatalistic, nihilistic or just plain realistic, but your next girlfriend may not share it, and may choose not to share your virions, either, assuming you have any.

LOVE, ANDREA

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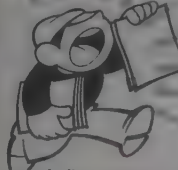
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# Scona

# HONDA

# SCOOTERS

## SILVERWING

600 cc

4 Stroke

Liquid Cooled



9556-82 Ave 432-0858  
[www.sconacyclehonda.com](http://www.sconacyclehonda.com)

